

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

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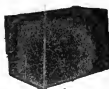


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No. 5

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Editorial.

The U. F. S. P. A.

At last! After two postponements, the United Film Service Protective Association is announced to meet at the Hotel Lafayette, Buffalo, N. Y., on February 8, 9, 10, 1908. We trust that the association will remain in session until it has fully decided upon the policy it intends to pursue. The executive committee, sitting in New York January 25, passed on the by-laws suggested at Chicago, which will be adopted at Buffalo. We are given to understand that the proposed Manufacturers' Association is as yet non-existent, and that no notices have been issued for them to meet, so that the film renters will be untrammelled in their deliberations. They should rise to the occasion and prove they are men of business, capable of managing their own affairs. There are rumors, thoughts of rumors, and rumors of rumors floating about, but at present the renters are masters of the situation and should continue to be so. They have built up the business to the position it now occupies. It is theirs to make terms, and not be dictated to. It is theirs to select the films they shall purchase, and not be forced to buy those they cannot exhibit, and which as a consequence are a dead loss on their shelves. So here's to the success of the Buffalo meeting.

The Operators of New York.

Ten months ago, in an interview with Mr. F. A. Brown, of the New York Board of Electricity, Gas and Water (Electricity Department), we urged the appointment of an inspector to examine all the operators in the city. We suggested to him that no one under the age of twenty-one (unless he could prove superior fitness for the post) should be allowed to operate a machine; that every operator should be tested in his knowledge of electricity, answering a few pertinent questions, which we outlined;

that it should be a criminal offense for an operator to smoke while in the booth, or anywhere near films. We are pleased to note that this board are now carrying out some of the ideas then formulated, but they do not go far enough. The examination is fair, but not quite so practical as we would like to see, and when the examination is over the operator is just as he was before, so far as he has anything to show for it. We suggest that each operator passing the examination should be furnished with a card showing his qualifications, or an aluminum case showing in one recess his photo for identification, his signature and number in the other, and that this should be provided free or at cost price to each operator, who would then be in a position of greater security.

The following are a few of the requirements:

Only set rheostats of enclosed type can be used. They must be mounted on steel or marble, as previously stated; they must not draw more than 25 amperes.

All terminals to cut-outs, rheostats and lamps must be equipped with clamped lugs. The lugs must not be soldered.

All portable lights in projecting machine booths must be provided with armor-covered wire.

Oils, cement, waste, or anything of an inflammable nature, when not in actual use, must be kept in a metal box with a metal cover. No-solder must be used in the making of this box.

Booths, or "coops" in which the apparatus and operator are located must be lined throughout with substantial metal. This applies to floors, ceilings and all sides. Furthermore, the booth must have a practical door for the ingress and exit of the operator. This door must be provided with a strong spring that will hold it securely closed during the time pictures are being exhibited. It must open outward, and not into the booth.

The front openings of booths, through which the projecting of the pictures is made, must be equipped with a metal slide, or door, that will work automatically and close in case of an accident, so that no flash of flames can be seen by the audience.

Our Visits.

"Rescued from an Eagle's Nest" is a feeble attempt to secure a trick film of a fine subject. The boldness of the conception is marred by bad lighting and poor blending of outside photography with the studio work, which is too flat; and the trick of the eagle and its wire wings is too evident to the audience, while the fight between the man and eagle is poor and out of vision. The hill brow is not a precipice. We looked for better things.

"The Kind-hearted Gentleman" is a film full of humor and good laughs.

"Lonesome Junction" is a well-staged, good photographic production. The subject is good, but in our opinion the story could with profit be told in a shorter length.

"Slave's Hate" is a good conception, well photographed, but—it is America produced with French surroundings and actors, just like the black-faced English comedians taking off the coons and falling far short of the original.

"The Irish Blacksmith" shows a fine amount of energetic detail, especially the outdoor scenery, which is well photographed. The film is a step in the right direction and shows that America, if she will, can well compete with the European productions.

"Caught" is a finely arranged, well-staged production. The only fault we find is, it savors too much of burglary element, which should be eliminated from all subjects nowadays.

"The Thieving Hand" is a fine trick film, full of ingenuity and good quality. The closing scene spoils an otherwise perfect reproduction, where the convict receives again his arm and the poor pencil vender goes free. No suspect is placed among convicts until he has had a trial. If the makers had shown a convict gang outside, instead of in the cell, the film would be perfect.

The "Butterflies" is a film of sterling merit, beautifully colored. The posing and staging of these dancers of the Mikado in their Japanese costumes is indeed a fine picture.

Words From the Knocker and Howler.

"THE CHEERY WAY in which you continually preach sunshine in your columns is a pleasant relief from the wallings of the knocker and howler."

This is a paragraph which occupies the front page of the *Views and Films Index* for January 25, 1908.

"The cheery way in which the mouthpiece of the proprietors of the *Index* persists in referring to the editorial policy of the MOVING PICTURE WORLD is characteristic of how that arch knocker has treated this paper from its inception.

We know that the above quoted innuendo was directed against us because some time ago one of the proprietors of the *Index* requested us to cease from making any mention of fires or accidents in connection with moving picture theaters in the WORLD. This is a shortsighted and selfish policy, even from a manufacturer's point of view; although the more film that is consumed and machines that are destroyed may bring new grist to the mill. But those who have the true interests of the business at heart needs must have a broader point of view. The MOVING PICTURE WORLD, having no trade affiliations and standing alone as the only independent and representative organ of an industry that has assumed vast proportions within a few years, realizes its responsibilities and will not be swerved from its purpose. Its policy in a nutshell is: **WHATSOEVER IS FOR THE PRESENT GOOD AND ULTIMATE SUCCESS OF THE MOVING PICTURE INDUSTRY.** It gratifies us to know that our efforts in this direction have heretofore met with the approval of all the most substantial, conservative and far-seeing men in the business; therefore we will continue on in the even tenor of our way, only more so.

The success attained by those who early embarked in the moving picture profession has induced thousands to follow suit, and alas! for its standing, and for the ultimate welfare of all concerned, among them many unprincipled persons.

Money grabbers, seeing in the nickelodeon a business venture that promised rich returns with an investment of little money and less brains; hastily constructed flimsy theaters, procured the cheapest equipment and film service and employing the cheapest kind of help, proceeded to rake in the nickels. Showed anything to get the people's money. No thought for the future, or care for public safety. To hell with the public—get their money! has been their motto.

In the film rental business there are those who have adopted the same principles—some will rent junk—honesty and fair dealing is not always practiced, and it is hinted that some are not above purchasing, for a song, films and even machine heads that they know have been stolen from their competitors.

Among the manufacturers, also, abuses are not unknown. Some have been known to appropriate plots and ideas and even to duplicate the film of a competitor without as much as by your leave.

Does not all this point to calamity and make work for the howler?

Those who are in the business to stay and who are even now wrestling with problems, as to how it can be more firmly and surely established, do not shut their eyes to the fact that a grave menace exists in the abuses that have crept into the business as well as the more serious effect upon the public mind of constant recurring accidents and the apathy that will follow the showing of trashy subjects.

The remedy for every disorder is to first locate the seat of trouble and then to eliminate the cause. The evils existing in the business situation we leave in the hands of the U. F. S. P. A., who are well able to cope with the situation. There are those in the business who may receive hard knocks, but only those who are now committing business suicide. All who have shown that they deserve to remain in business should be encouraged. Only by weeding out the vermin can the ultimate success of the business be assured.

This brings us to the rock upon which the whole fabric is founded—the public. The source of the dimes and nickels, the life blood of the business, must be considered. As soon as the public realizes that it is not getting its money's worth or that it is being imposed upon, these dimes and nickels will stay in their pockets—at least they will not be passed out so readily for bits of cardboard in the lobby, and nickelodeons will close up one by one until the situation resolves itself into the survival of the fittest.

The palliative for such a condition is obvious. Manufacturers must turn out only good, clean subjects. Renters should only handle good films and theater managers employ only good operators and provide comfort and safety for their patrons. The moving picture theater is not a passing fad out of which to make all the money possible in a short time at the least possible outlay. It is here for all time and only needs healthy development.

Last, but not least, it must be realized that the public mind has been heavily prejudiced against this class of entertainment by the many disasters which have occurred. The daily press, from the Atlantic to the Pacific, is reeking with scare headlines and blood-curdling warnings to the public. These are the "knockers and howlers" who have to be suppressed. How? By giving them no cause for such reports. As the MOVING PICTURE WORLD is a trade paper and only read by those who are actively interested in the business, it is our duty to make record of all accidents or fires, thereby warning others and pointing out how they may be avoided and public confidence restored.

They can be avoided. But it should not be left to the police and fire departments of each city and State to do the work or even to point the way.

Making Lantern Slides.

BURTON H. ALLBEE.

What is a lantern slide?

The lantern slide is a glass plate, coated with slow and extremely fine-grained emulsion. In America the plates are $3\frac{1}{4} \times 4$ inches. In England and Europe they are $3\frac{1}{4} \times 3\frac{1}{4}$ inches. Each country claims superiority for its special size, but fortunately carriers are made the same size on both sides of the Atlantic, which allows the use of both sizes of plates. American makers obtain beautiful results on their size plates, and English makers do quite as well. Unquestionably it is largely a matter of

habit, or environment, which have a tendency to influence us to do what others around us are doing.

In truth, a lantern slide is merely a print on a glass plate instead of on paper. It is no more and no less; but the fact that the emulsion is coated on glass enables after manipulations which are necessarily impossible with prints on paper. One can readily see how much the beauty of a picture can be enhanced by local reduction, intensification, toning and other manipulative processes which are known to every worker. Moreover, the beauties of a colored slide are much more pronounced than the beauties of a colored print, and a slide once properly made is as near permanent as it is possible for anything photographic to be permanent.

Lantern slides can be made two different ways. One is by contact, exactly the same as a print is made on paper, and the other by reduction in a camera especially made for the purpose, or in the regular camera which is used for making negatives. No opinion is ventured here as to the qualities of the slides made by these processes. Each has its advocates; but no one will deny that the contact method has special attractions for the amateur, in that it doesn't require expensive or complicated apparatus. But the amateur should endeavor to master both processes. By so doing he can use all his best negatives, while by the contact method it is impossible to get more than a small part of the negative on a slide plate if the negative used is more than 4 x 5. Some of the most famous slide makers, like Professor Elmendorf, never use a camera larger than 4 x 5, but they make their negatives with specially made and very expensive lenses.

For the present only the contact method will be considered.

The first consideration is to get it in your negative. Unless a negative is technically good it will not yield a good slide. There must be good gradation, but the negative must be sufficiently strong to yield a clear cut print. Otherwise the slide will be dead. Further, the high lights in the slide must be clear glass, and the heaviest shadows must be more or less transparent. Otherwise the shadows will be merely black patches on the screen. Between these two extremes must be as good gradation as possible, otherwise the picture on the screen will be merely black and white patches—a soot and whitewash combination which will satisfy no one. For these reasons it is easy to understand how essential it is to get it in the negative.

A negative from which slides are to be made must be fully exposed and adequately developed. It should be strong, but not too clear in the shadows. If it is, the slide will be without detail in the shadows and much of the charm will be lost.

In making slides by contact, select the negative and place it in the printing frame exactly as in making a print on paper. Place the lantern plate upon it, film to film. Clamp down the back and expose the same as making a print. The only difference is in the time of exposure. Lantern plates are slower than negative plates, and, for a negative having the characteristics mentioned, from six to twelve seconds six feet from an ordinary gas burner will be sufficient. Generally eight seconds will be found a fair average. Glass negatives will usually require a second or two less exposure than films, due, perhaps, to the fact that the film has to be backed with glass, and it takes the light a bit longer to penetrate both glass and film and make its impression on the emulsion of the slide.

If held closer to the light a shorter exposure will suffice. But it will be found that if the frame is held six feet or more from the light a softer and better graded plate will result. The reason is that the closer to the light

the frame is held the stronger the light works, and the more the half-tones are printed through like clear glass, coming up in the finished slides as black shadows where gradation shows plainly in the negative.

Development is carried on precisely the same as with a negative. The image should appear in about a minute, and development should be over in three or four minutes. If exposure has been correct, the high lights will stay white throughout development and will come out clear glass after fixing.

When one considers developers, there is always one to be relied upon. That is the one which is recommended by the manufacturer of the plates you are using. This development formula is made up to do its best work upon the chemicals in the emulsion of that particular plate. Any amateur can be assured of reasonable success after a few experiments if he follows the directions that come with the plates. Here is a formula which the writer has used for years with success. It is made for correctly exposed plates and will turn over-exposed black almost instantly. Consequently care in its exposure must accompany any use.

A.	
Hydrochinon	150 grains
Metabisulphite of potash.....	10 grains
Bromide of potassium.....	50 grains
Water	20 ounces
B.	
Sulphite of soda.....	2 ounces
Caustic soda.....	100 grains
Water	to 20 ounces

For use, take equal parts of A and B. The image will appear in a minute, or a little less, and development will be complete in two or three minutes. Before putting in the fixing bath, rinse off the developing solution by allowing water to run on the plate for a minute.

There are numerous fixing baths, but plain hypo, about one to four, is perhaps the best if the slides are to be reduced or toned afterward. An acid bath hardens the film so it is difficult to do anything with it once it is allowed to dry. And the fact that the slide is covered with a sheet of glass protects the film from injury, even if it is not hardened with alum and acid. Lantern plates fix much more rapidly than negative plates, but they ought to be permitted to remain in the fixing bath at least ten minutes.

After removing from the fixing bath they should be washed for a full hour in running water and set away to dry in a cool current of air free from dust. When dry they are ready for mounting. To keep them away from dust is important. A speck of dust on the plate will be magnified in the lantern until it forms an unsightly blotch on the screen.

In mounting, much latitude is permitted. This operation is arranging a mask on the film side of the plate, placing a cover glass over it and binding it all the way around with passe-partout binding. In the size and shape of the paper mask there is opportunity for bringing out the most artistic features of the picture. Professional slide makers turn out slides with the pictures all the same size and shape, but a pleasing variety can be introduced in masking which will add to the attractiveness of the pictures on the screen.

These paper masks can be bought in boxes of two dozen or more each, and on one side in gold or silver tracing will be seen the outlines of various shaped openings. There is usually one ready cut in the middle of the mask which will outline a good picture. If the maker wishes

to vary the size and shape of his pictures, with sharp scissors he can cut the other openings, and use the most suitable arrangement. In this way much pleasing variety which will add to the attractiveness of an exhibition can be easily introduced.

In brief, this is the process of making a lantern slide by contact. In a future article reduction will be discussed and a practicable method described, also special instructions as to how to illustrate a lecture.

The Electric Light in the Optical Lantern.

No. 1.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

Every great boom leaves its mark behind it. The greatest boom the lantern world has ever seen is that which is still reverberating throughout the land—the boom of living photographs, and one of the results is a marked popularity for the electric arc light as an illuminant for the optical lantern. All kine-projection apparatus use up a tremendous amount of light, and nothing but the electric arc has been found capable of supplying that light in sufficient intensity for any but the very smallest screens. The greatest obstacle to the use of electric light for lantern work lies in the fact that it is in only a comparatively few places of lantern entertainment that suitable electric current can be tapped, and there are so many almost insuperable difficulties in the way of its production specially for the purpose, that such a course is, generally speaking, impracticable, and its consideration may be left out of the argument altogether. However, this difficulty is fast disappearing, for every week brings the announcement of new supply companies being formed to light fresh districts electrically, while older institutions are ever increasing their range of usefulness, annexing whole towns to their own particular area, and sending the subtle fluid through new arteries, to carry light to many an outlying suburb.

Let us see what are the essentials to the production of the electric arc light. First of all there is the supply of electrical energy which may be—and almost always is—produced by a dynamo, wherein it is converted from the mechanical form. Or an electric battery may be its source, in which case its derivation is chemical. Of course, electrical energy cannot be “created” any more than any other, and it may be of interest to note that the amount of mechanical energy required to sustain an arc light for lantern purpose is equivalent to about two horse-power.

The electric current “generated” by a dynamo or other source, is led to the point where its electrical energy is converted to some other form such as light, heat, or motion,—by means of conducting wires, or “leads” as they are technically called, and it is where these leads come to a termination that the lanternist’s part of the work commences.

The function of dynamos is to divide, as it were, the electricity into two parts, which may be taken to be present everywhere, or rather to create a plenitude of electricity at one point at the expense of another. It may be regarded as a kind of pump, which pumps this something we call electricity out of one place, where it leaves an emptiness, into another, which therefore becomes fuller than normally. Thus a stress is set up between two points which are always seeking to equalize themselves, so that directly a suitable path is provided by which the electricity can flow from that point where it is greater than the normal to supply the deficiency where it is less, it will do so, and it will continue to flow in a steady stream or cur-

rent so long as the dynamo keeps on pumping. But, as it flows, it will do work, and if the path is a simple wire the majority of the electrical energy will be consumed in heating that wire.

Suppose that at one point the wire is broken, leaving a gap, say of one-eighth of an inch, which is filled, not by air, which is a non-conductor, but by intensely hot metallic vapor. This is a partial conductor, and the electricity will make use of it as a means of bridging across the gap, but it is such a poor agent that it will experience difficulty in passing through, and a very great deal of its energy will be expended in overcoming this difficulty—energy which will raise the temperature of the gas to heat at which it glows with brilliant light, and which will rapidly vaporize the ends of the metal wire. Thus the supply of gas will be kept up, and so it will go on until the metal ends have been consumed—either melted or vaporized, or both—to such an extent that the current can no longer jump the widened gap, and all action comes to an end. The stream of electricity which crosses the space between the two “electrodes”—as the wire ends would be called—takes the form of a bow or arch, and from this circumstance the name of “arc” light is derived.

In practice, metal electrodes are quite useless, for the light would be most fitful and irregular, owing to the melting of the metal, and it would, moreover, be deeply colored according to the particular metals used, thus copper yields an intensely green light. Rods made of hard carbon are employed, and this material yields a most brilliant white light, part of which only—and a small part—is due to the actual arc, by far the greater quantity coming from the incandescent points of the carbon electrodes. The supply of partially conductive vapor between the two electrodes—which it will be remembered is a point of vital importance, for by its presence the arc is made possible—is kept up at the expense of the electrodes themselves, which are thus slowly consumed. This gradual consumption has to be compensated for by continually advancing the carbon rods as they are eaten away, and this is the function which an electric arc lamp or regulator has to perform. Arc light regulators for the lantern and other similar optical purposes may be divided into two great classes, “hand-feed” and “automatic.”

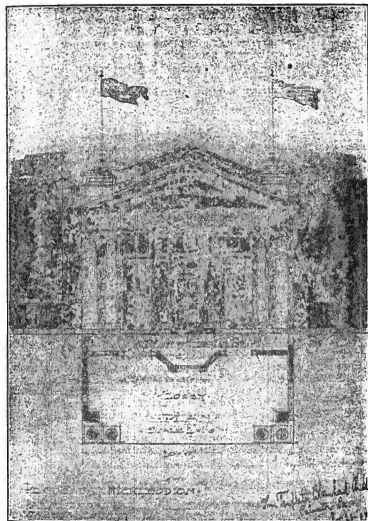
The latter was strangely enough the first introduced, owing probably to the fact that an automatic regulator is absolutely indispensable for general lighting purposes, so that the possibilities of a hand feed lamp were lost sight of altogether, and for a long time it held the field undisputed, through the field in those days being a very limited one. Lately, however, the pendulum has swung to the opposite extreme, and it shows every sign of staying there. Mr. Davenport, lanternist to the Society of Arts, was, I believe, the first to point out in a practical manner that a hand-feed lamp would not only answer all the requirements of lantern work, but had besides very many great advantages over the automatic variety. Since then, when the demand for electric light in the lantern was just beginning to be felt, many things have conspired to further its popularity. There have been one or two bad—though it must be admitted somewhat irrational—lime-light scares, resulting in the enforcement of utterly unnecessary and vexatious restrictions upon the use of this illuminant. Electric mains have spread like a huge spider-web, with a marvellous rapidity all over the country, and lastly many inventors, men of practical experience, have come forward with new designs and improvements and additions until the hand-feed lamps have reached a high degree of perfection.

(To be continued with illustrations.)

Architecture for Nickelodeons.

Very little attention seems to have been given to the architectural effect of the buildings used for moving picture exhibitions in this country, and the general attempt has been to make them as glaring and grotesque as possible, so when some enterprising promoters wished to erect such a building in the model village of Palmerton, which the New Jersey Line Company have established near their works in Pennsylvania, and to buy a lot in a prominent location fronting the park in the center of the town, they were confronted with the clause in the deed which makes it necessary to submit the elevations of proposed buildings and have them approved by the Palmer Land Company, which sells such lots.

The usual elevation was submitted and so strongly disapproved that the architect of the land company was



asked to make the sketch, which we reproduce and which retains the measurements and general features of the original.

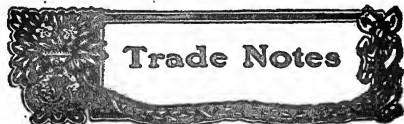
The most simple form of building and the cheapest materials were required, and so the entire building is of wood. The ground of all panels and of the doors is to be of V-beaded matched sheathing, painted a light green, in contrast to the remainder of the building, which will be white.

The lighting bulbs will be so placed as to form a part of the architectural treatment, and strongly light the exterior and lobby at night. The height of the opening is the same as that of the proposed adjoining buildings, and it is expected to harmonize with the other buildings on the park, and from the fact that some thought has been given to its design, it is sure to be an advertisement for the owners.

Fireproof Booth for Moving Picture Machines.

This much-needed article, manufactured by S. S. Getchell & Son, Woonsocket, R. I., according to specifications of New England Insurance Exchange, is designed to give complete protection in case of fire. Audiences will have a feeling of security they cannot have in a place not similarly equipped.

The booth is made of galvanized steel with angle iron frame and spring door. The openings are protected by sliding gravity doors held open by a fusible link. In case of fire this link melts, thus closing all openings and confining fire to booth. It can be made any size.



New Theatres.

BROOKLYN, N. Y.

The Bay Ridge Amusement Co., Fifth avenue and Forty-seventh street, Brooklyn, have just opened a finely appointed theater, the Vaudeau, at that address. The lobby is neat and attractive, 750 people can be comfortably seated, and as only the best films and illustrated songs are shown the best class of people are among the patrons. Ten cents admission.

NEWARK, N. J.

J. Austin Fynes is erecting a theater in Newark, N. J., to add to his chain of "picture shows."

It is said there are one or more large and important exhibitions of this nature in pretentious edifices around the immediate vicinity in which, while Mr. Fynes' name does not appear in the management, he is largely interested, and has extended his list of holdings until the aggregate now amounts up to a large figure.

Mr. Fynes was one of the first to grasp the future of "picture shows" and he was also the first to introduce moving pictures on the theatrical stage in this country, having imported a film when general manager for B. F. Keith some years ago.

TRENTON, N. J.

When the new Star Theater, at 7 South Broad street, opens its doors to the public, on or about February 1, Trentonians will have a handsome moving picture house.

Philip Papler, the local advertising man, and his brother, Solomon, who conducts a clothing store, are the proprietors of the enterprise, and they will spare no expense in making the place most attractive.

The interior has a floor space of twenty-five feet by one hundred and four feet, and there are no obstructions whatever. The seats, more than 300, will be built on an incline, that every one may have a clear view of the sheet. Uniformed attendants will be on hand to attend to the seating and comfort of the patrons, and a full orchestra will play at every performance.

The lobby, perforce, will be the feature of the house. This will be constructed of tile, Italian marble, and the ceiling and walls will be adorned in fresco work. The entrance will be beautified by myriads of electric lights.

GRAND RAPIDS HAS ELEVEN SHOWS.

Another new five-cent moving picture theater has been added to Grand Rapids' growing list, making eleven of these places of amusement now in operation with more in prospect.

The latest addition is the Bijou, on the north side of West Bridge street, near Scribner street. Moses Salamy is the proprietor. It opened for business on Saturday.

Theaters in prospect are the Monroe Street Theater of A. J. Gilligham, and a new house said to be planned for Canal street, near Bridge.

Still a further development in the five-cent theater situation is the building of a stage in the Superba Theater on Canal street. This stage is said to be the largest in any moving picture theater in the city, and it is proposed to use it for vaudeville acts of a minor character. The Lyric on Canal street is now giving vaudeville acts.

The eleven theaters now in operation are the Vaudeite, Idle-hour, Superba, Ida and Lyric, on Canal street; the Mystic and Bijou on West Bridge street; the Royal on North Division street; a theater on Plainfield avenue; another on South Division street, and still another at Madison Square.

THEATERS ALL SAFE.

Following the Boyertown Theater fire, some question has been raised concerning the safety of the small theaters. Building Inspector Davidson declares that all those in Grand Rapids are safe and equipped with ample exit space.

"PICTURE SHOW" BIG SUCCESS.

The astonishing statement is made that under the newly established policy of moving picture entertainment the Bijou Dream (formerly K-F Twenty-third Street Theater) is rolling up gross receipts approximating \$2,800 and showing a bigger profit than at any time during its vaudeville career.

B. F. Keith has taken personal charge of the house, and is deeply interested in its development, while George Moran, an acting manager of the press department of the K-F. interests, is temporarily house manager.

A change has been made in the presentation of moving pictures at the Twenty-third Street Theater (Bijou Dream), by the addition of three more reels of pictures each week, making nine in all shown during the three weekly complete changes of program, as well as three complete changes of songs and illustrated travelogues, besides the usual addition on Sunday of a series of religious and semi-religious pictures and songs.

KING LOUIS' PICTURE SHOWS.

King Louis, of Ziska and King, states he will have two "picture shows" in operation soon under his own control. One will be at a new stand in Long Island City, while the other will be purchased in Flushing, close by.

"King Louis" whose house has a regal sound, says after due figuring he is convinced that with conservative management there is a livelihood for anyone in a moving picture establishment.

The manager of the Flushing place about to sell his enterprise has been counting up from \$25 to \$50 weekly profit without removing his feet from the piano cover, his only reason for selling is that the time occupied in counting nickels and dimes wore down his finger nails so close the manicure pronounced him hopeless as a patient, and he was in danger of social ostracism. King Louis is willing to take a chance.

HAMILTON, ONT., CAN.

The Canadian Multiphone Co., 80 James street, N. Hamilton, Ont., are the proprietors of one of the handsomest and best equipped amusement places in America, familiarly known as the "Red Mill." It is situated in the central part of the city and since its opening has been doing a most prosperous business. The first floor, which covers a space 30 x 135 feet, is fitted up with over 100 slot machines and is the most complete penny exhibit in Canada. The family theater, the most popular place of its kind in the city, occupies the entire second floor and has a seating capacity of over 350. The theater is reached by means of a crystal stairway; that is, this stair is entirely made of glass with the exception of steel carriers. Water flows continuously down glass falls placed behind the glass steps, where hundreds of colored lights are arranged, making the view from the front most brilliant and effective. The theater is open daily from 2 o'clock until 11 P. M., and runs continuous shows consisting of two reels of pictures and one illustrated song. About March 1 a new addition will be completed, which will give the "Red Mill" a seating capacity of 600, when refined vaudeville will be introduced, giving the patrons a solid hour of entertainment. Should any of the readers of the MOVING PICTURE WORLD ever chance to be in Hamilton, they are cordially invited to visit the popular "Red Mill," where, if they will make themselves known, they will be sure of receiving a hearty welcome.

MOVING PICTURE MEN ORGANIZE IN THE SOUTH.

The Southern Advanced Vaudeville Association has been organized, with F. W. Bandy of Savannah, Ga., president; G. A. Vusovich, of Pensacola, vice-president, and P. R. Whiting, of Montgomery, secretary and treasurer. The following theaters are in this circuit: Theatrum, Memphis; Crystal, Nashville; Crystal, Knoxville; Wonderful, Vicksburg; Theater Palais, Meridian; Casino, Mobile; Theater of Pensacola; Theatro, Montgomery; Alamo, Birmingham; Wonderland, Columbus, Ga.; Lyric Theater, Macon, Ga.; Superba, Savannah; Theatrum, Montgomery, and Mr. Wassman, of Nashville, were appointed

Charleston, S. C. Mr. Whiting, of Montgomery, and Mr. Wassman, of Nashville, were appointed a committee to go to Chicago and book attractions.

NEW COMPANY CHARTERED.

The World Film Company, of New Orleans, La., has been incorporated, with a capital of \$5,000. The incorporators are: Joseph D. Hyland, president; Walter Streetly, vice-president, and C. Kelly, secretary and treasurer. Its business is dealing in moving picture machines.

THE CALIFORNIA CAMERAGRAPH COMPANY has filed articles of incorporation and will operate in this city the newly invented moving picture show reels and talks. The company is formed with the following directors: William H. Leahy, for many years the manager of the famous old Tivoli Opera House; Edward Ackerman, who is the owner of the Empire and other smaller theaters; G. M. Roy, who is the proprietor of the Cafe Francisco; Samuel Wells Horton, who has just retired from the office of auditor of this city and county, and E. C. Leffingwell, who is secretary of the Board of Education. Other members of the corporation include Samuel Harris and Thomas Fitz, of Oakland. The company is incorporated for \$60,000, and has issued 60,000 shares of stock, all of which has been subscribed.

By a combination of graphophones and picture machines, voices are resonantly and accurately reproduced so that small parts of operas and entire speeches can be reproduced. Three new places of amusement are to be opened before February 1—one on Fillmore street, one in the Mission and one at North Beach.

PICTURES THAT DRAW.

"The Four-Footed Hero." Reports from all over the continent tell of the fascination with which pleased audiences have witnessed this excellent film. "A Dog Robbery," although of a different character, also cleverly depicts canine intelligence. "A Tale of the Sea" brings them back again. "Ben Hur" drew in crowds to a theater in Atlanta, Ga., that the police had to aid in clearing the aisles and lobby.

POLICE NOT HELD IN CONTEMPT.

Justice Carr, in the Supreme Court, Brooklyn, N. Y., handed down a decision denying the motion to punish Police Commissioner Bingham and former Deputy Commissioner O'Keefe for an alleged violation of the injunction prohibiting interference with the moving picture shows of Sol Brill and William Fox on Broadway. Justice Carr says:

"It appears that the police officers in question bought admission tickets to the moving picture show then and there being conducted, entered with the audience, took notes of the pictures, but made no arrests and in no way attempted an interference with what was going on. It seems to be the theory of the plaintiffs in this motion that the mere entry of a police officer into the audience present at the performance was enjoined by the judgment, even if the officer entered as a holder of a ticket of admission sold generally to the public. That the judgment in question should not be so construed seems to me beyond reasonable contention. Motion to punish for contempt denied."

Sunday Closing.

Columbus, Ohio, Jan. 22.—Mayor Bond to-day ordered all of the five and ten-cent moving picture shows in Columbus closed on Sundays, and also announced that they must close at midnight Saturday nights. There are about twenty-four such shows in town.

Mobile, Ala., Jan. 19.—Managers of moving picture shows were given another jolt yesterday when orders were issued by Mayor Pat J. Lyons that no music would be allowed in these places Sundays. Orders to this effect were issued out of the mayor's office to the police department and in turn communicated to the moving picture managers.

That the church people of Chelsea, Mass., do not take kindly to the recent action of the aldermen in granting permission to the moving picture theaters to open Sunday evenings became evident last night when a mammoth petition signed by 1,500 citizens protesting against the action was received. The protesting citizens requested a hearing before any more theater permits be given, and it was voted to give a public hearing.

The moving picture theaters in Rochester are still closed on Sundays, as the result of an order by the Chief of Police issued in December.

Boyerstown—The Aftermath.

The Boyertown disaster, although not caused by moving picture films, has nevertheless done the business incalculable injury. The daily press of the country have falsified and garbled the reports and published editorials condemning moving picture shows without sense or reason.

The only sane editorial which we have seen on the subject appeared in the *Philadelphia Press*. It is in part as follows:

"The Boyertown horror, indeed, reveals clearly enough that with the burning stage, the room filling with smoke and the products of combustion and with a narrow stairway, with the door but half open and a jam of people in the middle of the room, tangled up in benches and loose chairs, all the necessary factors to bring about death were present without drawing in conclusions based on an inexperienced knowledge of the apparatus in use.

"It must also be remembered that every night all over this land thousands and thousands of calcium lights are used without danger, and that it is an unfortunate thing to direct suspicion to an apparatus in itself harmless, but which, under given conditions of needless apprehension in an audience, may easily cause a panic.

"Of course, everything connected with the action of the operator and the behavior of the mechanism should be looked into, but it must be clear to everyone that the main lesson of the Boyertown fire is that the little lecture halls and amusement places of the small towns should be made perfectly safe, both as to the matter of lighting arrangements and as to exits, and if the Berks County Coroner does his duty facts will be elicited which cannot but impress on the communities just what reforms are needed, which reforms should be secured immediately through the co-operation of the State factory inspectors and the local authorities."

* * *

SUCH THINGS HURT.

The *Baltimore News* publishes a letter from a correspondent who takes the Boyertown disaster as his text, and states that about a year ago on the opening of a moving picture theater in that city he entered and it was noted by several in the audience that while the plaster front of the building was truly ornamental, and the interior fittings comfortable and elaborate, yet the proper exits in the event of a fire panic had been entirely overlooked.

"From the fourth floor—or what was originally such—constituting the gallery, down to the street, the public wound around a tortuous and jammed stairway. The plastered facade of this building, while truly ornamental, offers no means of escape, except from a couple of windows on the fourth floor, from which those inside would evidently have to leap. The writer observed no fire-escapes to this artistic 'temple,' and has not cared to enter since."

There is no doubt that if the writer had again ventured inside before he penned his letter at this late date, he would have found that adequate facilities for speedy and safe exit had been provided. We visited all the "temples" in Baltimore a few weeks ago and found no conditions such as described.

* * *

INSPECTION OF AMUSEMENT PLACES.

Although it would be heartless to expect the stricken survivors of the terrible calamity at Boyertown to recognize the ways in which the good of the whole community is going to be served by their loss and sorrow, it is a fact that for a time at least all public assemblages, either for pleasure or for worship, will be made safer than before. The Iroquois Theater fire in Chicago, which claimed a far larger number of victims than the panic in the hall in Boyertown, had as an immediate and permanent result the reconstruction of practically every important place of public entertainment in the entire country and the establishment of a system of inspection which, where rigidly maintained, has made theater-going safe to most city dwellers. It is only in the smaller communities, which lack complete buildings especially designed for public entertainments, which do not support a thorough and well-equipped building department, fire and which are without police supervision and protection, that it would be possible to find oil lamps for footlights and the meager means of entrance and egress which turned the "opera house" at Boyertown into a death trap.

It is not surprising, therefore, to find the authorities in this city spurred to renewed activity to see that precautions are strictly maintained, and that newer places of amusement of every sort shall be made as safe as human foresight can devise. And the

action of the State Factory Inspector in extending his powers of inspection to the smaller towns of the State is as an extension of his authority as will be cordially indorsed by the people of Pennsylvania and confirmed, if need be, by the Legislature at its next sitting. If the present occasion shall be utilized for a thorough study of the whole subject, and for the preparation of such amendments to existing law as may be needed for the protection of the public, its bitter lessons will not have been wholly in vain.

In all this activity, however, there is no ground for increased alarm on the part of the amusement loving public. The news has already created a feeling of nervous dread in some quarters, which, while not unnatural, is in the vast number of cases wholly unfounded. There are, happily, few places of amusement in this section of the world which are obliged to depend upon a single entrance and where oil lamps are used on the stage. And it would be wholly illogical to look with suspicion upon picture projection apparatus, merely because some trifling mishap to a lime-light jet started the alarm which led to the overturning of the lamp and the fire horror at Boyertown. It is idle to look for logic in a panic-stricken crowd, but the spread of definite information on the subject will help to lessen the tendency to panic. Any other trifling mishap or noise, not half so disconcerting as the "popping" of a lime-light jet, might have produced the same effect, the essential conditions for disaster in this case being the use of kerosene lamps and the total lack of adequate means of exit for the audience.

The people could not get out. That was all there was about it, and the immediate duty of the hour is the investigation and regulation of places of amusement, especially in the smaller towns of the country. If the moving picture places which have sprung up in such numbers in all directions, in the cities as well as the villages, have neglected necessary precautions in this respect, they should be compelled to take them. The vast majority of the theaters and larger places of amusement have already conformed to the requirements of law and of prudence and have been made safe.—*Philadelphia Leader*.

* * *

THE DEADLY MOVING PICTURE SHOW.

Such is the ill-advised heading which caps the editorial in the *Lawrence Post* of January 12, which is written in these shows as "death-traps all over the State." In making a howl for the strictest legislation, punctuated with "calamity," "tragedy," "terrible disasters," and such phrases, he concludes with:

"The public can afford to do without these catch-penny affairs, which are by no means wholly desirable, but it cannot risk the possible loss of hundreds of valuable lives under the most distressing circumstances."

Proprietors and managers of legitimate and well-conducted theaters all over the country should bring their influence to bear on the local press to stop, if not retract, such unwarranted attacks. In publishing these reports in the *World*, we must not be classed with the calamity howlers. This paper is for the trade, and the trade should know and follow the trend of public opinion. These attacks in the public press sway the public—and it is the great public that furnish the nickels which is the mainstay of the business.

* * *

IN NEW YORK CITY.

Mayor McClellan has ordered an investigation of the 500 five-cent moving picture theaters in the city, with a view to discovering whether they are properly equipped with fire exits and otherwise planned in compliance with the law. Two hundred thousand people, three-quarters of them women and children, are said to visit these places every day—a number which is doubled on Sundays and holidays.

Inquiry of the heads of the city departments which have jurisdiction in the matter, John P. Corrigan, Commissioner of Licenses; Fire Commissioner Lantry, and Commissioner Murphy, of the Building Bureau, brought forth assertions that no one department had approved licenses for moving picture theaters unless the other two departments had asserted their approval.

BROOKLYN, N. Y.

With a view to making the five-cent moving picture theaters throughout the Borough of Brooklyn safer for women and children who frequent them, the fire department has begun a re-inspection of every one of these establishments, and will rigidly enforce the laws and rules which provide that certain measures shall be taken for the safety of the public. These "nickelodeons" have sprung up like mushrooms within the last year, and many of them are the subjects of complaint.

men and boys who have been in charge of the moving picture

apparatus in a great many of these places. Good men are expensive, but hereafter all operators of moving picture machines must be licensed. Under the direction of Chief William T. Beggin, of the Violation Bureau of the Fire Department, operators of machines from Brooklyn are taking a stiff examination to show their fitness for the important work entrusted to them.

Chief Beggin said that while it was too early as yet to make any statement, he felt confident that one of the evils of these shows, at least, would be done away with, when competent men shall have been installed to operate the machines. The examinations will continue until every five-cent moving picture show will have a competent manipulator on its staff.

The owners will be forbidden to let any but licensed operators run the machines, so the danger from incompetent handling of the really dangerous apparatus will have been eliminated.

Chief Beggin has issued licenses for all the establishments. The re-inspection by the Fire Department will include every establishment which exhibits moving pictures, licensed or unlicensed, full-fledged theaters and nickelodeons. The fire-fighting apparatus will have to be in perfect condition and up to the standard required, the exits will have to be ample, sufficient in number, and plainly indicated, and the aisles will have to be kept clear. In fact, the owners of these places will be required to do everything necessary for the adequate protection of life and limb.

An effort will be made by the city officials to compel all establishments which are now giving free shows to secure licenses. Just how that will be done has not yet been definitely decided. While the investigation is going on no new licenses will be issued, and it is believed in some quarters that quite a few of the cheap theaters now in existence will be deprived of the privilege of doing business until they make some very radical changes in their layout and method of operation.

* * *

PHILADELPHIA FIRE INSPECTORS GET BUSY.

SECOND-STORY THEATERS CONDEMNED.

"I shall order the police to stop any moving picture exhibition they may find being given on the second floor of a building in any part of the city," said Director Clay.

The resolutions adopted by the Common Council asking me to prohibit such exhibitions on the second floors of buildings except where, in my judgment, sufficient safeguards had been provided, has been handed to me. I do not know of any place where such exhibitions are being given, where the safeguards are sufficient, in my opinion, and therefore shall order that all be moved down to the first floors where, in case of a panic, it would be easier to empty the people into the streets than it would be if it were necessary to get them down a flight of stairs.

"All the places where such exhibitions are given are, in my judgment, provided with stairs that are too narrow for a quick emptying of the halls, or they lack fire escapes. I know of absolutely none which I consider safe. That applies to permanent moving picture machine establishments. As to the itinerant conductor of a moving picture machine, I agree entirely with the opinion expressed yesterday by members of the Philadelphia Fire Underwriters' Association, and the police shall be instructed to watch for such men carefully, and to stop such exhibitions wherever they see the slightest danger to the public."

"I think that a license should be obtained for such exhibitions under all conditions, whether given under the auspices of a church or not. A State law will, of course, be necessary before the operation of one of these machines without a license and without an inspection of the electrical connections can be made a misdemeanor. In the meantime we shall watch them carefully and use the police power to protect the public."

"Fire Marshal Lattimer is making an investigation of all buildings in which public entertainments are given. The Building Inspection Department has been rigid in enforcing its requirements, and the Police Department will be just as careful."

The directors' instructions were to make the inspection a thorough one. Superintendent Taylor was directed to issue peremptory orders to the police to prohibit such exhibitions in all places where it was found that sufficient safeguards were not provided to insure the safety of the public.

"All our buildings are fireproof," said B. A. Baer, manager for S. Lubin, smiling and shrugging his shoulders recklessly. "We have both front and rear exits, the doors swing both way. We have two aisles in each of our houses, and we will not permit any one to stand in the aisle. We never put our rooms in which these moving picture shows are given in complete darkness. If a fire should start, the audience might leave by either the front or the rear. If it should start in the coop in which the moving picture machine is, the man who was running the machine might close the coop and leave it. This coop is over the front entrance as a rule, but there are always rear doors."

CHICAGO GETS IT ALSO.

Inquiries regarding the safety of the thousands of persons who daily crowd the hundreds of five-cent theaters scattered all over Chicago poured into the offices of Building Commissioner Downey and Fire Marshal Horan. The replies were reassuring. Both Commissioner Downey and Chief Horan declared a repetition of the Boyertown disaster would be impossible in Chicago. The catastrophe, nevertheless, promises to arouse a demand here for the examination and licensing by law of all operators of the moving picture machines.

"We have kept after the managers of the nickel theaters until we are satisfied their places are safe," said Mr. Downey. "The building department has insisted so strongly on the nickel theaters obeying the rules that the owners started to form an organization a short time ago to resist us. There are over 400 of these places in Chicago now, and we have turned down fully one hundred requests for permission to open additional theaters. We have consistently refused to allow any of the shows to open in places above the ground floor. All the moving picture shows in Chicago are conducted on the street level with three exceptions, which started up before the present rule was adopted. These are in brick buildings and well provided with exits."

The licensing of operators was discussed by City Electrician William Carroll, who is now empowered by the theater ordinances to see that each machine is run by "a competent man."

"I have considered the question of a license for the operators before," said Mr. Carroll, "but I have never formally recommended action to the council. It would be a wise measure to require operators to pass an examination, but I am not entirely convinced that it is necessary. The running of the machines is a simple matter."

* * *

DES MOINES WILL EXAMINE OPERATORS.

Fire Marshal Louis Siegel believes that to protect the habits of Des Moines' moving picture theaters, the operators of the machines should be compelled to pass civil service examination.

The fire marshal is greatly agitated by the recent Boyertown disaster, and he declares that it is up to him to put the moving picture shows of Des Moines under such regulations as to prevent a similar occurrence. He says that many of the men and boys who operate the lanterns in the local theaters are incompetent.

Mr. Siegel is now preparing an ordinance, and the problem will be submitted to the council. The ordinance will provide that every operator of a moving picture theater shall be placed under civil service examination.

An examining board is provided for which will meet and hold examinations each time a moving picture show wishes to employ a new man to turn the films through the lantern. The ordinance will provide that the council appoint the members of the board.

* * *

ST. LOUIS ENFORCES CHILD LABOR LAW.

State Factory Inspector J. W. Sikes, of St. Louis, Mo., and his deputies have been busy for some time investigating violations of the State Child Labor Law by proprietors of various nickelodeons in city and State.

Many boys and girls under sixteen years old have been found working as late as midnight as "spiclers," door tenders, vocalists, operators of projecting picture machines, ushers, etc., and information has been issued against the proprietors.

The operation of a moving picture machine is dangerous, even by an expert. In one case found by the factory inspector, a youth of fourteen was turning the film off the reel, not only endangering his own life, but the lives of the audience as well. Several fires have occurred from inefficient operators manipulating the machines.

In a number of cases persons have pleaded guilty to violating the child labor law and were fined \$25 each.

* * *

ACTORS' UNION TAKES ACTION.

The Executive Committee of the Actors' National Protective Union has called on the Central Federated Union to take up the matter of moving picture shows in New York. It is asserted that most of the shows are run in a manner to make them a menace to the lives of the people. The actors' union is charged that young and inexperienced men are employed to handle the machines, that proper precautions against fire are not taken and that the rooms in which the shows are given—most of them store-rooms—are not provided with proper exits. The Central Union is requested to take the subject up with the Board of Electrical Control of the city and the Fire Department.

Albany, N. Y., Jan. 22.—Assemblyman McGrath, of New York, has introduced a bill which places drastic restrictions upon moving picture machine entertainments in cities of the first class. It provides that no such place of amusement shall be conducted without the written consent of the Fire Department, and that sufficient exits shall be provided; that the moving picture machine be enclosed in a fireproof booth; that there be adequate means for protection against fire; that the operators of the machines shall prove themselves to be at least twenty-one years of age.

Only after an examination is made of the premises by the Fire Department is the proprietor to be permitted to do business. A fee of \$25 is to be paid by each proprietor, the amount to be devoted to the pension fund of the Fire Department of the city where such places of amusement are to be conducted.

Mr. McGrath admitted that his measure is aimed at the halls and so-called theaters where moving pictures are exhibited, and stated there was urgent need of immediate legislation for cities of the first class, especially New York City.

Elizabeth, N. J., Jan. 18.—The Board of Fire Commissioners have served notice on the ten moving picture shows operated here that every machine must be enclosed in a fireproof booth and more satisfactory exits provided. A careful inspection will follow to ascertain if the demands are complied with, and offenders will be punished and the place closed.

Norristown, Jan. 18.—The proprietor of a moving picture show located in the remodeled Methodist Church, Conshohocken, closed up because he could not comply with Burgess Bloodall's order to make more exits from the building.

To restore the public confidence, the manager of the Arcade, Mobile, Ala., issued broadcast an invitation to the public to call and inspect the perfect equipment and abundance of safe exits. (Good idea.)

St. Louis, Mo.—Factory Inspector Sykes is rigidly enforcing the law against the employment of minors in nickelodeons and theaters.

Memphis, Tenn., Jan. 18.—Orders issued to-night by Building Inspector Newton resulted in closing practically all moving picture shows of the "five and ten-cent" variety on a charge of violating the ordinance governing public safety.

Recent Fires.

Berryville, Va., Jan. 18.—Another horror came near being added to the long list of disasters in places of amusement last night while a moving picture show was being given at the opera house. The machine exploded, setting fire to the draperies surrounding the machine.

Men, women and children rushed to the doors and windows, and many carried window sashes with them. Cooler heads stopped the panic and no one was seriously injured.

Tampa, Fla.—Moving picture show on Franklin street damaged \$1,200 January 14. No details.

Dowagiac, Mich., Jan. 23.—An audience of about one hundred and fifty, mostly women and children, was thrown into a panic to-night by a fire in a moving picture theater opened here to-night by a New York company. The fire started from the picture machine located near the combined entrance and exit, but all in the audience escaped, some getting out through the regular exit and others crowding their way through the stage entrance. No one was seriously injured, but the two-story frame building was destroyed, and several adjoining buildings were threatened.

Newton, N. J., Jan. 15.—Several films were consumed and an audience scared by a blaze which was confined to the fireproof booth of a moving picture theater here to-day. No further damage.

[We learn that this fire was not caused by ignition in the machine, the film in this being saved, but several reels lying around were consumed. The operator claims that they were ignited by a spark of electricity when the current was turned on, more likely from a lighted match or cigarette. It only goes to prove the necessity of providing tin boxes in which each reel can be placed while not in use.—Ed.]

Statehouse, Annapolis, Md., Jan. 22.—The terrible disaster at Boyertown, Pa., had an echo in the House of Delegates to-day when Delegate Ash, of Baltimore, introduced a bill to place the conduct of moving picture machines under control of the police, and giving them power to make regulations to protect the public and inspect all such machines and premises.

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THE SMOKER AGAIN.

Spring Valley, Ill., Jan. 17.—Striking a match to light his pipe caused a loss of \$500 worth of films at the five-cent theater on West St. Paul street Wednesday night. It was the last performance of the evening, and there were but few people in the theater. The operator had adjusted the reel and was preparing for a quiet smoke while the pictures were in motion. He struck a match and instantly the film blazed to the ceiling. Fire Marshal Hoffman made a record run to the building and the blaze was extinguished speedily. Two films of the "Passion Play," which were being exhibited, were burned and the picture machine badly damaged. The loss to the building was small.

Had the fire occurred earlier in the evening, the result might have been disastrous, as the theater was crowded. The manager of the theater announces that hereafter every precaution will be taken to insure the safety of their patrons. Fire extinguishers have been purchased, and both front and rear doors will be arranged so they can be opened on a moment's notice.

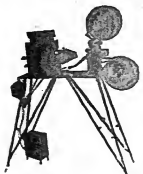
ANOTHER FATALITY—THIS TIME CRIMINAL.

St. Catharines, Ont., Jan. 16.—Fire following an explosion of a picture machine was attended by fatal results, and no little damage to property occurred yesterday afternoon at the Hippodrome Theater, where moving pictures of "Ben Hur" are being shown. The audience numbered about fifty, principally women and children, several of whom were painfully, though not seriously, hurt by being trampled upon in a rush to gain the street. LORIE McDERMOTT, AGED FIFTEEN YEARS, WHO WAS OPERATING THE MACHINE, suffered fatal injuries. His hands and face were burned to the bone.

What should be done to the proprietor of a theater who would leave a fifteen-year-old boy in charge of the operating booth? No doubt he was a little hero, and it was due to his vain attempts to extinguish the burning celluloid that he was so frightfully burned. The most rigorous punishment should be dealt out to managers and proprietors who are guilty of such grave carelessness. A few examples properly dealt with might tend to put an end to such reports which we dislike to chronicle.

Scranton, Pa., Jan. 18.—The Nicklette, at 416 Lackawanna avenue, was burned out this morning. This was situated on the ground floor, and the floors above occupied by a wholesale milliner were also gutted. Defective insulation is given as the cause. Occurring at five o'clock in the morning, there was no loss of life.

Ashley, Pa., Jan. 23.—The explosion last night about 9 o'clock of a moving picture machine in the Nicklette Theater, owned by Litzenger Bros. and located on Main street, Ashley, caused a fire and a panic that for a few minutes threatened serious consequences. Stanley Litzenger, the operator of the machine, was severely burned, but fortunately not one of the occupants of the amusement place at the time of the accident was injured. The inhabitants of the town, however, got such a scare that the place may not be reopened.



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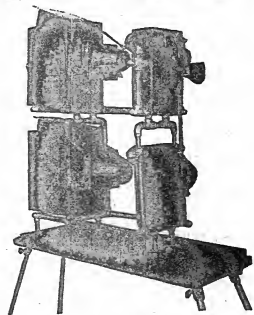
DRIVER-HARRIS WIRE CO.,
HARRISON, N. J.

New Apparatus

THE HOWARD DISSOLVER.

On visiting one of the well-conducted and popular theaters a few days ago we were most favorably impressed by the charming manner in which the dissolving effect was produced on the song slides. During the intermission we visited the operating room and were given the privilege of inspecting the apparatus, which we learned had been procured from the reliable firm of F. J. Howard & Co., 564 Washington street, Boston.

At first sight the outfit does not impress one like some of the gadgety nicked and japed stereopticon outfits we have been accustomed to, but the owner affirmed that he would not part with it at any price if he could not get another. It is substantially made of steel tubing and Russian iron



and designed for use and not for display. Several features are worthy of mention, notably the swing front for accurately centering the pictures on the screen, adjusted and held in position by convenient thumb-screws; the method of holding the condensers is novel and practical and minimizes the risk of cracking, while the rear condenser is easily removed (as shown in the cut), being set in a separate holder, and a new one can be dropped into position in a moment. The dissolvers are connected to the framework in front of the lenses and actuated in unison by a connecting hinged lever. The action is simple and accurate and the results perfect. We learn that Mr. Howard has only lately introduced the outfit and is justly proud of its success. The price is very reasonable.

SOMETHING FOR INTERMISSION

We are advised by Geo. Wehner, 333 York St., E., Savannah, Ga., that he is manufacturing an illusion which is a drawing card for moving picture shows while the films are being changed. Managers of theatre, should write him for descriptive circular.

Ready for Delivery
January 30th
Monte Cristo
(SELIG)
Also Advertising Lithos

Letter to the Editor

Editor Moving Picture World:

Dear Sir—If a repetition of the Boyertown disaster does not occur in the Opera House, Rockville, Conn., it will not be because the conditions are not even more dangerous. I happened to be in the audience a few days ago, and from what I saw and learned I sat in fear until the show was over. The theater is in the second story of a wooden building and is reached by a narrow stair. The exits are entirely inadequate to allow the audience to safely escape in the case of a panic, especially as there is a seating capacity of 1,000 and it is frequently well filled. The operator's booth is not enclosed, as in most other places, and the operator is a youth of seemingly not over fourteen years of age. Continual trouble with the light proved that he was not experienced or qualified for his position. Discussing the matter with an acquaintance, I learned that the wiring of the place had been done by a man of correspondence school education and would not stand inspection. I am not seeking to make trouble for anyone, but do not want to see this business killed by disasters which are due to carelessness, parsimoniousness or wanton disregard of public safety.

Yours very truly,

A. A. RYERICK.

ANSWERS TO CORRESPONDENTS.

J. A. KEENE, Brooklyn, N. Y.—We would recommend the Jos. Menchen Electrical Co., 354 West Fifth street, New York. This is an old, reliable firm and Mr. Menchen will no doubt be willing to aid you in perfecting the apparatus and also to undertake its manufacture.

J. HENDERSON, Middletown, N. Y.—A movement is on foot to provide for the examination and licensing of skilled operators. Watch this paper for further particulars.

EDWARD J. COPE.—Yes, we agree with you that many experienced operators are now out of employment, while "crank turners," as you say, are holding the jobs. See reply to J. Henderson.

R. A. D., Dorchester, Mass.—We have mailed you the back numbers of the *World* containing the reviews of projecting apparatus. We cannot undertake to recommend any machine or any one firm, in justice to ourselves or others. Our reviews of apparatus are always impartial and we treat a non-advertiser just the same as if he occupied regular space.

A. READER.—There are several reasons why we do not print reviews of all the films issued. One is that some manufacturers neglect to send us the data until the films are old. If you will file a request with any manufacturer they will be pleased to send you their regular bulletins.

JOHN LEONARD.—We can supply you with any or all of the back numbers except Vol. I, No. 1, which is out of print. The reference table for judging distance and focal lengths of lenses was published in No. 9, Vol. I, May 4, 1907.

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P.O. Box 430, New York City

Film Review.

CLASSMATES

is the title of a romance issued by Biograph this week.

How beautiful was the ancient custom, in vogue during the reign of Henry II., of taking to oneself a chum or pal, who in those days were termed "brothers-in-arms." So loyal were they one to another that the one would willingly lay down his life for the other, if need be. But, ah! how the world has changed, and in this Biograph production we show how time has tarnished the brotherhood, fellowship and fraternity of those good old days like the mildew of age, the family plate.

Two adolescent students at college are by circumstance thrown together almost continuously. They are classmates, roommates and players on the college football team, and being stalwart, athletic youths, have won hearty encomiums from the spectators for their superb work on the gridiron. They were the fastest of friends until a young girl appeared and by the workings of cruel fate was beloved by both. Now the golden wool in the weave of friendship becomes badly tangled, as we shall see.

The girl has given her heart to one of the classmates, unknown to the other, who meets her for the first time at the football game—by the way, a most spirited scene, showing the team's quarters and then the actual game, which is undoubtedly the first ever photographed. The graduation exercises follow and are attended by the highest dignitaries of Church and State, prominent among whom will be seen President Roosevelt, John D. Potter, Seth L. Smith, etc. This is followed in time by the graduation ball, during the course of which there is a confetti-dance. This, without exception, is the most beautiful scene ever shown in motion pictures. As the dances progress the dancers are showered with a veritable blizzard of tiny stars and ribbons, producing an effect simply indescribable.

It is during these festivities that the youth confesses his love for the girl, and is plunged into the depths of despair when told that her heart is another's—his chum. How coldly do the classmates part, when the next day they start on their divergent paths of life—the unsuccessful suitor to the West, where he engages in mining pursuits, and the other to the metropolis of the East, becoming a successful financier, the owner of fast horses and, above all, the liege lord of the fair charmer.

Two years later the Westerner is drawn on business East, and meets his old classmate. The dead state of their friendship are mildly enkindled and an invitation accepted to visit the Easterner's home. While the trio are enjoying a pleasant chat over old times, an urgent message calls the husband to his estate, on account of the illness of his most valuable racer, leaving his wife to entertain his chum until his return. The chum takes advantage of his absence to renew his protestations of love, which are spurned by the wife, who, when he becomes persistent, attempts to avoid him, mounting the stairs leading to the upper floor. He follows, whereupon the wife, with a well-directed blow, sends him reeling down the stairs, crashing through the banister and to the floor below, just as the husband re-enters, amazed at the sight. The woman's denunciation of the false friend brings about a terrific combat. About the room they struggle, smashing furniture and bringing a brace to atoms, until the husband lands a powerful blow upon his adversary, drop-

ping him like a log. He picks up a chair and would brain him but for his wife, who leaps between them, forming a picture and finish to a film story seldom, if ever, equaled.

The salient features of this production, so much sought for in motion pictures, are perfect photography, elaborate staging and powerful acting.

"BABIES WILL PLAY."

It is a well-known adage that "Whatever the child, who is just beginning to walk and talk, sees, it will always try and imitate." From this idea the Essanay Company have constructed an excellent comedy picture combined with a pretty story.

We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little one, who is just about four years old, is watching her intentions with the same time bothering her. The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, seasons salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mamma is gone she goes over to the stand, intent on putting something into the soup, but she does not get salt or pepper; she grabs the tobacco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just one shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is ruined, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mamma's room and picking up her mother's hat, gives it to the dog, who immediately proceeds to make rags of it. Mamma comes rushing into the room, and finding the dog tearing up her hat, takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time and trying to open the door, finds she is locked in. She shakes the door violently, but can arouse no one. Finally she has to break down the door, and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the phone, takes down the receiver, and, of course, Central at once asks "What number?" The Central girl is seen at the switchboard, calling "Number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and ties her to the bed, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart, and baby is again free. We now find the child in the bathroom, playing with the faucets. She turns on the tap and the tub overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Running upstairs, he seizes the little one, takes her to her room and puts her to bed.

FIRESIDE REMINISCENCES.

The following is a synopsis of the scenes in the Edison production:

Parted by a Brother: The hallway of a fashionable home. The butler answers the bell and admits a young naval officer, who inquires for the mistress of the house. The lady appears, and with a cry of joy is clasped in her brother's arms. The lady's husband appears at this moment and stands horrified at finding his wife in a stranger's arms. Without waiting for an explanation, he throws them apart and orders the officer from the house, as well as his pleading wife with what he supposes to be her lover.

Three Years Later: We see the husband seated at his lonely dining table. The great hall seems deserted and cheerless. Sadly he rises and sinks in the chair by the large open hearth. The maid brings in his little golden-haired girl, who kisses him good-night. The face of the child brings back the memory of her mother. He sits gazing into the fire. There, however, the past reminiscences begin to take form and shape. The face of his wife is seen smiling at him. Then the joys of the first hours of love; then that greater joy, the wedding; and now his dreaming comes the mother with her child, her face filled with the glory of womanhood and love. The vision fades, and again he sees his wife driven from home. And now the great gates of his mansion. A woman, a woman before him. Suddenly he is awakened from his dreaming by the butler, who tells him that a woman has been found at his gate, half frozen to death.

Reconciliation: The woman is brought in. It is his wife. Again the mother clasps her child in her arms and all is forgotten and forgiven.

A YANKEE MAN O' WARSMAN'S FIGHT FOR LOVE.

This is a melodrama of naval life by Edison, taken from an incident during the Pacific Cruise of the Amerese.

A Spanish-American seaport overlooking the bay. The American man o' war lying at anchor. On the dock are a Spanish girl and her parents awaiting the arrival of the "Yankee" sailors. Also some foreign sailors. The "Yankee" sailor boys arrive. All crowd around to greet them. A band of street musicians and dancing girl. The little Spanish dancer with her castanets starts a typical Spanish dance. She notices one of the "Yankee" sailors and he quickly falls in love with her and proposes a waltz. Each sailor selects a partner. A foreign sailor endeavors to secure the little dancer, but is refused. Waiting his chance, the foreign sailor trips up our "Yankee" lad, and a fight ensues. They are parted and arrangements made for a fair, square fight. The interior of a Spanish inn. Articles are drawn up for the fight and side bets placed on the winner. Preparations are made for the fight. Ropes and gloves are soon brought from aboard ship. The little Spanish dancer overhears a plot to drug her "Yankee" lad, and decides to thwart it.

A Spanish courtyard. The ring prepared. The fighters arrive as usual, and the first and second rounds. The fight begins. It proves fast and furious. The first round decidedly bad for our "Yankee" boy. In the second he recovers himself and his opponent goes down twice and the bell just saves him. The foreign referee tries his utmost to stop, but fails, owing to the little Spanish girl, who is on watch. In the third round the foreign sailor is dazed and fights wildly. A well directed blow sends him to the floor and he is counted out. The "Yankee" lad

is carried on the shoulders of his sailor friends in triumph around the ring, while the air is filled with streamers and confetti.

CHARMED SWORD.

Neither in plot nor action do the following three Pathe subjects lead the world as usual.

"Charmed Sword." In a tavern a number of young men are seated. They gamble and drink, until one of them loses all of his money. The others depart and he is left alone at the table. Suddenly, in a blaze of fire, the devil appears to him, and he begins to tantalize him. The adventurer draws his sword, but he is outside of the tavern. Here the adventurer attempts to smite Satan, but his lunge is of no avail, for he disappears. A kind angel now appears to him, and escorts him to a cave, wondrous, mystic. From a fountain of fire there issue a number of dwarfs, and they dance around an anvil in the center of the cave, beating it with sledge hammers as they circle around it. Soon they have made a large sword, and the devil gives it to the devil's victim. Again the devil appears, but the adventurer is now ready for him, and he strikes him three times. The charmed sword has its effect, and the devil is vanquished. Now girls in butterfly costume go flying through the air and the adventurer is bewildered by mystifying mazes of dancing girls when suddenly he awakens at the table in the tavern. It had all been a dream.

A GYPSY'S REVENGE.

A small gypsy boy goes to the orchard of a neighboring farm and steals some fruit. The farmer catches him, gives him a vigorous beating and the boy comes home crying. His sister, a handsome gypsy girl, becomes distressed at this and decides to avenge herself. It happens that this farmer has a son and the girl determines to play havoc with him. She passes by the gate and seeing him at work fights with him. He is completely captivated by her Carmen-like demeanor as she stands there smoking a cigarette and he falls in love with her. He courts her ardently and brings her many dainties. On one of these visits his father comes upon him and upbraids him in the presence of the girl. Her words part them, and when they come to blows, and the son in a fit of desperation kills his parent. After he has committed the deed he turns toward his sweetheart, only to see her laughing at him cruelly, for her work is done. Madened, he realizes it all and flees from the scene. She, however, takes up a few fancy baskets and walks unconcernedly away, smoking. She goes to the police and tells them that a man has been murdered and who at murder it, and the officers go in search of their man. The murderer on reaching his home is haunted by the apparition of his father and falls to the ground in terror. Thus he is found by the officers and they take him away. She drags him struggling over the road, where standing with her baskets they come upon the gypsy girl. Her victim springs at her throat, but his captors hold him back, and while he is dragged away, struggling and cursing her, she puffs coolly at her cigarette, for her revenge is entirely complete. And

A PHEGMATIC GENTLEMAN.

A rare individual, ready for a walk, rings the bell for his valet so strenuously that it breaks. He then very calmly and deliberately takes his pistol from his pocket, smashes the mirror with a bullet and then succeeds in summoning his man, who helps

him on with his coat and sees him on his way out into the street. Passing under a window where a man is shaking a rug, our hero receives some of the dust. He quickly draws his pistol again and aiming accurately dislodges the window catch and the window falls on the head of the man. He next stops to light a cigarette in front of a moving car, undisturbed by the stopping of the car and the gathering of a crowd, and does not step off the track until he is puffing easily. At the pistol point he stops a cab, drives to a hotel and then steps out, the cabman fleeing without his fare. In the restaurant of the hotel he unconsciously smashes a few dishes which do not please him and then a waiter is placed before him. The waiter, stumbling, spills a tureen of soup over the phlegmatic man's coat and begins to apologize profusely, but the latter raises his hand and gives him a tip. The surprised waiter stands agape as our hero takes off his overcoat, throws one belonging to another patron over his arm and walks out. On the street two highwaymen plunge a dagger into his breast and make off. A policeman who comes upon him picks him up, but the victim of the attack slowly opens his eyes and calmly drawing the dagger from his breast wipes it off and presenting it to the officer starts to go on his way. Reaching home, he opens the door with the aid of a bullet and finds his valet. But he meets his superior in a mosquito when he tries to sleep, and in a frenzy is compelled to call his valet to his aid. The latter, taking a box of powder, smashes each mosquito with powder, him well. In this way he exterminates his tormentors, much to the astonishment of his phlegmatic master.

CAUGHT

is a Vitaphon film showing a number of thieves congregated in their rendezvous. Three of them go out; walking down the street, a sign "man wanted" is prominently displayed in a pawnbroker's window. As this building is situated next to a bank, the robbers conceive a plan whereby they can gain access to and rob the bank through the aid of an accomplice. At their den the scheme is thoroughly discussed. One of the men, disguised as a cripple, applies for the open position. His references prove satisfactory and he is put to work. His companion on the outside observes the successful beginning of their plan and reports to the other thieves. A bogus telegram, "Come home at once, wife very ill," is written and another member of the gang delivers it to the unsuspecting money-lender, who packs a few things in a grip and leaves. As soon as the coast is clear the cripple locks the door and rushes downstairs into the cellar. He measures about the wall and starts to work. In the meantime his pals arrive, are admitted; one is left behind on watch, the other descends to the cellar and commences to dig a tunnel to the bank building. In a short time the pawnbroker returns, the watcher gets the alarm and work is temporarily suspended. After the thinking over the telephone the proprietor decides to consult the police. At the station house the story is told, the fake message displayed. The captain listens, shows the man pictures of criminals, and the cripple is immediately recognized. A detective is summoned and departs with the pawnbroker. The shadow walks past the bank and pawnshop, sizes things up, then both enter the bank. The bank officers are interviewed, and an examination is made after which the two men return to the police station. A squad is detached

to capture the thieves. Back to the bank the officers go, place men in position outside to intercept any way of escape; the others and the detective enter the bank vault. Changing to another scene, we see the robbers working very hard tunneling through the brick building. In the vault the officials and police officers are in hiding behind chests, etc., awaiting developments. Slowly the slab is thrown back, a head appears, the man climbs out, turns and helps the others. When all but the cripple are out, the police close in and capture the entire band, except the cripple, who in the excitement escapes down the hole, and, as he emerges from the pawnbroker's shop, he also is captured.

THE INTERMITTENT ALARM CLOCK

is another Vitaphon, showing a boy blessed with a goodly share of mischief, who winds up an alarm clock and laughs with glee as it goes off. Entering the sitting-room, he sets the clock, places it in center table drawer and sits down, studiously perusing a book. The father enters; the alarm rings; the parent starts, as does Bridget in the kitchen. She hastily dries her hands and runs to the front door, looks out, but finds nobody there. Reports to the master, to the extreme delight of the mischief maker. Again the alarm rings and Bridget is despatched to the front door. She returns and reports that there is nobody there. He heard once more (with each alarm we get a close view of the clock). The parent jumps up, goes to the telephone and listens; central replies that nobody called for his number. Meantime the boy is convulsed with laughter at the success of his joke. Once more the bell rings, Bridget and the man jump for the front door, then to ward the phone, stop bewildered and angry, look suspiciously at the boy, who innocently says, "Father dear, I have been asleep away, and while donning his overcoat, the boy places the clock in his father's pocket. Crossing the street, the bell rings, and the nervous man makes a wild jump to escape a bicycle or trolley, as he supposes. His destination, the church, is finally reached; the minister is preaching; a sanctimonious deacon ushers the persecuted man to a seat. His coat is put on the back of the seat, he settles back—the alarm goes off, the congregation look toward him, the minister glares. The alarm stops, the sermon proceeds and is almost immediately interrupted by the ringing. Great excitement prevails, search is made for the cause of the disturbance, and father and mother are dismissed. In the vestibule the deacon starts an argument, during which the alarm sounds again, the coat drops to the floor, making a noise which reveals the clock. The poor man, vowing vengeance, starts on a night of the most closely following. Down the street like mad they rush, meeting and overcoming different obstacles, until by the time home is reached a howling mob is behind. At home the boy is telling the tale of the chase to the police. The door bursts open, the "old gent" rushes in and grabs the boy. The door opens again and the pursuers file in and watch "Pop" take his revenge.

THE BLIND BOY.

In this Lubin film a father on his death bed makes his will, leaving his estate to his youngest child, a boy blind from birth, and disinheriting his elder brother, leaving him the nominal sum of one dollar. The "nec" do well" has his blind brother kidnapped and taken to an old rookery where

he is shamefully treated, but manages to escape. In his sightless condition he stumbles along an unfamiliar path, eventually falling over a precipice. He is picked up unconscious by a poor fisherman, who takes him to his humble cab where he is attended. The officers are put on the track of the kidnappers, who have been observed by an amateur photographer as they were carrying the child away and who accidentally received the telltale evidence through his camera. The elder brother has altered the will after stealing it, making himself the successful legatee and is enjoying his brother's estate, but the officers finally track him and his wicked associates to a low grogery, where they are led off handcuffed. The poor little blind orphan is providentially protected and restored to his home and position.

THE MAGNETIC EYE.

Another Lubin film, weak in plot but otherwise up to its standards. An extraordinary looking man wakes up in the morning after being pestered by mosquitoes. He is possessed of unusual magnetic powers. One glance of his eye is sufficient to remove or attract any object or individual. In dressing his clothes fly through the air to his person, on the streets an automobile, carriage or push cart accidentally getting in his way is removed by a glance of his eye. Meets a young lady, with her grandfather, she becomes a victim to his magnetic eye while the old man is forced to beat a hasty retreat. Some amusing incidents happen to the couple in their stroll and ride. But grandpa and the little brother are on his track and the mischievous boy, armed with a putty blower, meets his sister in company with the magnetic individual and hits him in the eye. This makes him lose his power and the boy and girl make the sidewalk with him. A policeman takes him in charge and the girl rejoins grandpa and brother.

A GAY OLD BOY.

While the wife leaves the dining room, Jack, the gay old boy, kisses the maid. He is surprised by his wife, who discharges the maid and gives a good lecture to Jack. The next scene shows Jack at his office, busy with his pretty typewriter. Mrs. Jack arrives, discharges the typewriter and gives another lecture to Jack. She now advertises for a typewriter and a maid to suit herself. The next scene shows Jack at the manuring parlor. While flirting with the fair damsel, Mrs. Jack arrives and breaks up the "tender love." When Jack comes home he finds a new servant; this almost gives him a fit. When he comes to his office he finds the new typewriter, which gives him nervous prostration. He goes out to spend the night at the roof box and when he comes home his wife delivers a certain speech, not even stopping for breath. Jack tells her to shut up, and as she seemingly does not want to do this, Jack shuts her up in her folding bed.—Lubin.

WHERE'S THAT QUARTER?

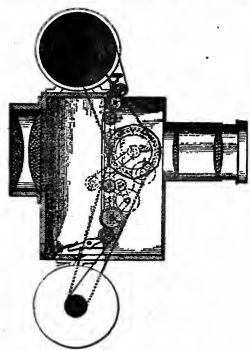
Saturday. Pay day. A man comes home from work. His wife asks for his wages. He gives her the money, but holds out a quarter, which he says he spent for a treat. His wife tells him to give her the rest. He beats her husband with a broom. He conceals himself in a cupboard, which is overthrown. Emerging from the wreck, he tries to run away, but is followed by his wife. She follows him, tumbling over a fence. He falls over a baby coach and

jumps into an empty trunk to escape his wife. When, after many mishaps, the trunk is brought to his home, his wife makes him don an apron and wash the dishes. She takes the bread-dough and throws it in his face. This is too much for the henpecked husband, and sorrowfully he produces the quarter, which his wife takes from him.—*Lubin.*

New Patents

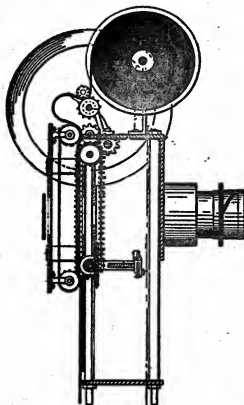
A printed copy of the specification and drawing of any patent in the following list, or any patent in print issued since 1863, will be furnished from this office for 10 cents, provided the name and number of the patent desired and the date be given. Address Munn & Co., Patent Attorneys, 361 Broadway, New York.

867,185. APPARATUS FOR ANIMATED PICTURES. JOSEPH BIANCHI, Jersey City, N. J. This improvement omits the usual shutter edging arrangement. The picture film is drawn down from the upper feed pool over convex-shaped rollers to curve it properly to fit over the concave surfaces of a rotating hexagonal prism located in the line of the optical center of the lens system. It will be seen there is no edging of the light; it constantly passes through the revolving lens, and as it rotates each picture is merged with each



other. There can be no flickering effect. The objective is corrected to enlarge the image from the rotating lens. The condensers are behind this lens. There is other mechanism not shown for properly centering the picture.

867,682. KINETOSCOPE. FRANKLIN SPAULDING and JAMES D. SMITH, Chicago, Ill. One of the features of this improvement, as shown in the side sectional elevation, is the traveling of the picture film between two endless belts, one of which is provided with studs on the edges which fit into the perforations in the edges of the picture film and carry the latter downward between a hinged door having an aperture in the center and the main frame also having an aperture for the projection of the picture to and through the objective on the right. The picture film is propelled forward by means of suitable gears not fully shown. The dark disk at the top represents the picture film and the larger pulley is the balance wheel. The film as it is fed off from the roll projects outward like a loop, to allow for the sudden movement of the film feed-



ing mechanism during the transition from one picture to another. An automatic disk shields the lens of the light from the film when the picture is not moving.

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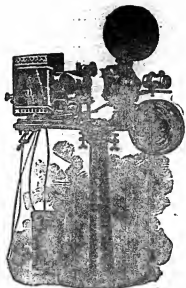
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The Lost Collar.....	360 ft.
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Shakespeare writing "Julius Caesar".....	344 ft.
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DESCRIPTION

It is a well-known adage that "Whatever the child, who is just beginning to walk, sees, it will always try and imitate." From this idea we have constructed an excellent comedy picture combined with a pretty story.

We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little one, who is just about four years old, is watching her intently, and at the same time bothering her. The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, using salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mamma is gone, she goes over to the stand, intent on putting something in the soup, but she does not get salt or pepper; she grabs the tobacco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just got shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is ruined, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mamma's room and picking up her mother's hat, gives it to the dog, who immediately proceeds to make rags of it. Mamma comes rushing into the room, and finding the dog tearing up her hat, takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time, and trying to open the door, finds she is locked in. She shakes the door violently, but can arouse no one. Finally she has to break down the door and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the phone, takes down the receiver, and, of course, Central at once says "What number?" The Central girl is seen at the switchboard, calling "Number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and ties her to the bed, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart, and baby is again free. We now find the child in the bathroom, playing with the faucet. She turns them on and the tub overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Running upstairs, he seizes the little one, takes her to her room and puts her to bed.

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February 8, 1908

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Vol. 2

FEBRUARY 8

No. 6

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Editorial.

The U. F. S. P. A.

BUFFALO CONVENTION.

We would like to know who was the originator of the suggestion to retire old films after a certain period of use? In our opinion, this is the finest and most substantial plank in the policy of the association, and we trust it will not be lost sight of, but pushed to the full limit of its power.

The man who originated this idea is worthy of being counted a leader in the ranks of the association, be he a manufacturer or a renter.

We want to ask our readers a few pertinent questions and would very much like an answer.

At the instigation of Mr. I. W. Ullman, of the Society Italian "Cines," a meeting of manufacturers was called at the Hotel Astor, New York, on November 9, 1907. This meeting decided to call together the film renters at Pittsburg, November 16 and 17, 1907, at which the following manufacturers were represented:

American Biograph Co.,
Edison Manufacturing Co.,
Essanay Film Co.,
Kleine Optical Co.,
S. Lubin,
Geo. Melies,
Pathe Freres,
Society Italian Cines,
Selig Polyscope Co.,
Vitagraph Co. of America,
Williams, Browne & Earle.

With the approval of these firms, to whom the U. F. S. P. A. submitted them, the following were adopted as

planks in a platform for the association and which all present signed:

"1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers."

"2. No duplicating of film."

"3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)"

"4. No film to be sold second hand."

"5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers."

Now, it is the first duty of all the members of the association assembled at Buffalo to ascertain if all the above firms are represented, and if not, to demand and answer, why not? We are fully acquainted with the reason for delaying the meeting from January 11 to the present, but it is not advisable to publish this now. We want to impress upon the renters as business men not to sign away their liberty *unless every one of the above firms are in full accord with one another*, or the first plank will be a rotten one to stand on. In our humble opinion it will be a violation of the trust laws of the country, if any manufacturer is boycotted by the U. F. S. P. A. We think the association can be held in damages for loss of business by adopting such tactics. What is sauce for the goose is sauce for the gander. The decision gained by a manufacturer against the federation of labor unions will hold in this case, too.

We want to see a straightforward, honest and legitimate deal go through, which shall result in the greatest good to the greatest number, and a grasping, avaricious dog in the manger policy nipped in the bud.

Men of the U. F. S. P. A., you have a duty to perform, you owe it to yourselves, to your fellows, to the cause of right and justice. In your hands lies the power, and we trust that you will wield it in the cause of ALL MANUFACTURERS IN LINE OR NONE.

Visiting Is In Order.

We understand that when in London Mr. I. W. Ullman, of Society Italian Cines, was the guest of the British Manufacturers' Association, who specially convened a meeting to discuss the position of the trade in America and its results on imported films. British manufacturers do not sit down and calmly await developments that affect their liberty. They are ready at all times to defend their rights, while their American fraters will swallow a bitter pill, provided the dispenser puts up a big enough threat and bluff to compel them. They are too busy making dollars to think of their rights. We will publish some interesting facts shortly.

Mr. A. C. Bromhead, of Gaumont, London, with a representative of their Parisian house is in New York gathering information about the position of affairs.

Mr. Geo. Eastman sails to Europe on Friday to consult with the film manufacturers abroad. The film question is prominent just now, and the solution not far off.

Why not subscribe now? You can not afford to miss a copy of the World. A limited supply of back numbers on hand.

Our Visits.

"Monte Christo" is a film well worth seeing. The story is well told, the photography good, and will well stand a week's exhibition.

"The Runaway Horse" is a beautiful subject. We wondered how it was done, and we laughed from start to finish.

"Francesca Di Rimini" is one of the finest American productions we have ever seen. Who says, after looking at this film, the American atmosphere will not allow for good work like the European productions? We congratulate the makers on the success of their work.

Pathe Freres this week have hit the right nail on the head in their weekly bulletin front page "ad." The thermometer mercury is almost at the top of the tube. Quite right! Messrs. Pathe, some of your productions are *too hot* for the American public!

We saw Longfellow's poem, "Evangeline," told in pictures, and will say the story is well worked out. The photographic quality, the scenery and the acting was well rendered. For those of our readers who are not conversant with the poem, the following is a resume:

Evangeline and Gabriel are betrothed in the presence of Benedict and Basil, their respective fathers, and the notary public. The betrothal feast takes place next day.

The men are summoned into the church, the women and children staying outside, decorating the graves. The soldiers march up from the British vessels in the bay and enter the church. The doors are closed and the commander rises and says that they have been assembled by the King's orders. He tells them that his majesty has been kind to them and they know how they have returned his kindness. He then continues that it grieves him very much to state to them that their lands, homes and cattle must be forfeited to the crown and that they themselves must be transported to other lands. He then, in the King's name, declares them prisoners. Basil jumps up and is about to start a riot when the soldiers stop him. The priest enters and rebukes them for quarrelling in God's house.

Evangeline meets the procession of prisoners half-way to the shore. She speaks to Gabriel and then her father, who has changed greatly. She walks with her father down to the shore. Here fires are surrounded by sad faces. The faithful priest passes from fire to fire, consoling and cheering. He comes to the place where Evangeline and her father are, and finds her father has died. He mourns with Evangeline.

The ships sail next morning, carrying a nation into exile. The Arcadians are landed far apart, on different shores. They wander from city to city, friendless, homeless and hopeless. Evangeline had been separated from Gabriel in embarking, so she now sets out to find him. She journeys to Basil's ranch in Texas. Gabriel has gone the day before. They start out next morning to overtake him. Rumors guide them to a Jesuit Mission. The priest says he has gone but six days before. She starts out again, and after a long time finds Gabriel's deserted and ruined hut in the Michigan forest.

Discouraged, and old and feeble, Evangeline becomes a Sister of Mercy in Philadelphia. While visiting a hospital with flowers for the patients, she suddenly recognizes an old man who is dying from fever. She utters a piercing shriek and rushes to his bedside. Laying his head on her bosom she whispers, "Gabriel, O my beloved!" He recognizes her and then dies. She murmurs meekly, "Father, I thank Thee."

This story film is suitable for Sunday exhibitions, and with the lecturette should make a hit.

Lessons for Operators.

By F. H. RICHARDSON.

CHAPTER I.

The publishers of THE MOVING PICTURE WORLD, desire to announce that they have engaged Mr. F. H. Richardson, an expert operator of Chicago, Ill., to contribute a series of articles designed to be helpful to the operator. He makes no pretensions to "know it all," and will possibly, nay probably, make some statements with which competent men will take issue. There are many points upon which operators differ, and some in which the best method is a matter merely of individual preference; there being several ways of doing some things, any one of which may properly be called right. In such matters Mr. Richardson simply sets forth that which he believes to be, all things considered, best. In some things, too, he may be wrong, and, if so, will be more than glad to be set right. The series will include, in the order named, the following:

Rules for Operators.

The Operating Room.

The Curtain.

The Current.

Wiring.

The Lamphouse.

The Lamp.

The Rheostat.

The Carbons.

The Condenser.

The Spot.

The Machine.

The Lenses.

The Picture.

The Film-Speed.

Threading the Machine—the Loop.

Starting the Machine.

Rewinding.

House Lights.

Dissolving with Single Stereopticon.

Tint Slides—How to Make.

In Case of Fire.

Song Slides and Illustrated Songs.

Mr. Richardson, as above stated, makes no claim that these articles will be perfect, but trusts that he will at least be able to accomplish some good in their declamation, if only in starting discussion.

A FEW RULES FOR OPERATORS.

There are certain rules which the really good operator will scrupulously observe and keep inviolate, and he who does not is lacking just that much in perfection in his craft.

1. Be in the operating room in ample time to have everything in readiness to start when your cue comes. Remember that "nearly ready" is not ready. If you are not ready, don't bother to make excuses, for ten chances to one there really isn't any.

2. Never, under any circumstances, smoke, or allow anyone else, the manager included, to smoke in your operating room. A box full of film and a lighted cigar or pipe is the very poorest possible combination and one that may at any moment cause destruction of property with possible loss of life. If you must smoke while working, better get a job digging post holes—you cannot set them on fire.

3. Give your whole attention to your work while working, not part of it, but *all*. An operator leaning comfortably back in his chair with his legs crossed, smoking

a cigarette and talking to a visitor while he grinds out a picture is likely to neglect his visitor, his cigarette or his work; and as such a man probably attaches more importance to his visitor and cigarette than to his work, it will likely be the latter that will suffer most. There are mighty few men who can do two things at one and the same time and do them well—mighty few, indeed. In fact the writer, who is forty-one years of age, has never met one yet who could accomplish this feat. Give your *WHOLE* attention to your work, and do it well.

4. Keep your machine clean and in perfect adjustment. Keep your operating room neat; have a place for everything, and everything in its place. How many hundreds of times has it happened to careless operators that when they had an accident (as the best will occasionally), and an audience was waiting on them, they have been compelled to put in more time hunting for what was required to mend the damage than was required to make the repair itself?

5. Don't allow any visiting in the operating room when the show is on. Your work will give you all you require to occupy your mind, without carrying on a conversation.

6. Don't above all things, *DON'T*, know it all. The man who imagines he knows everything is in imminent danger of two things: he has such a virulent attack of dumbo that it may strike in and kill him; or he may just sorter "explode," as it were, from his own exaggerated idea of his own importance. There never was but one man who really knew it all and he died just before history began, so that we never heard of him. Be eager and willing to learn and not ashamed to ask questions concerning anything you are not clear on. Talk with other operators. What they learn from you won't hurt you in the least, and what you learn from them will be clear gain. It is far, far better to expose your ignorance and get wise than to have to hide your lack of knowledge all your life.

7. Be at all times courteous to your employer and obedient to his wishes so far as they are right; but at the same time let him know that you are a gentleman and expect to be treated as one.

8. Demand a fair rate of pay for your services and then give the very best there is in you—anything less is doing neither yourself nor your employer justice.

(Next Week, *The Operating Room and Curtain.*)

The Value of a Lecture.

BY VAN C. LEE.

The following paragraph appeared in a recent issue of a theatrical magazine:

"Many moving picture theaters are adding a lecturer to their theater. The explanation of the pictures by an efficient talker adds much to their realism."

It is indeed surprising that the managers are just awakening to the fact that a lecture adds much to the realism of a moving picture.

We might ask: "Of what interest is a picture at all if it is not understood?" And it may correctly be stated that the story of not more than one out of every fifty feature films is properly understood by the audience to whom it is shown unless it is adequately described.

In former articles, I have repeatedly urged, perhaps I should say suggested, that the managers of picture theaters demand of their renters a class of pictures which draw the crowds. The present-day subjects of drama, melodrama and tragedies, etc., are not a drawing card.

The demand of the public is now for the picture ma-

chine to bring to them its immense possibilities. Show to the patrons what they cannot see or realize in any other way except by attending these theaters.

Only a limited number can enjoy the advantage of having unlimited means with which to fully enjoy the pleasure of traveling, while unlimited is the vast majority who would like to see and realize what other parts of the world are like, if the opportunity was only theirs.

But it is theirs, and the picture machine is the instrument which makes it such, and which only a miraculous invention can ever put out of existence. Unlimited are the possibilities of this machine, and it can bring before the public what they cannot possibly see otherwise.

The majority will still go to the theater to see the stage enactments, but the stage cannot show what the picture machine is capable of producing.

Let the picture theater, therefore, keep in its place; not show what is being shown every day on the stage, but entertain its patrons with pictures which will hold their interest from the time they enter until they leave. But also, let them *understand* what they see; let them fully comprehend the meaning of every link of the film as it is being shown, and this can only be accomplished by the aid of a lecture.

Look; for instance, at Lyman H. Howe and other traveling moving picture exhibitors of note. Did you ever stop to think and wonder why it is that they can fill a large hall at high prices, right in cities and towns crowded with picture theaters, while these same theaters are almost begging for patrons at five cents admission?

There is only one answer. They show the *kind* of pictures people want to see, and those assembled are satisfied because they fully understand the subjects they are looking at.

Think of such subjects as "A Trip Through Switzerland," "Daniel Boone," or even "The Passion Play," being thrown upon the screen with not one word of explanation. Might just as well imagine that the public was invited to pay their nickels to see merely an "invention" via a machine that can throw upon a sheet pictures which can actually move with life-like motion, as certainly the majority would not, any further than that, understand what they see.

Some time ago, in a theater in which I was employed, the subject of one of the pictures was "Napoleon Bonaparte." Getting the printed description a few days in advance, I studied it out, changed it around to where I thought it would best suit the picture, and during the three nights it was shown described the life and history of Bonaparte as it was being portrayed upon the screen. And my lecture was quite lengthy, starting with an introduction preceding the exposure of the first scene and continuing throughout the length of the entire film.

On the second night, the management had invited the entire high school to attend in a body, free. The superintendent of the schools took kindly to the proposition, and I might add that it did more by way of an advertisement than anything else that might have been resorted to.

The next day the superintendent paid a visit to the management and he stated that the lecture, combined with the pictures, accomplished more by way of impressing upon the minds of his students the important phases in the life and history of Bonaparte than the best books on the subject the library contained. The same may be said of a lecture combined with any moving picture.

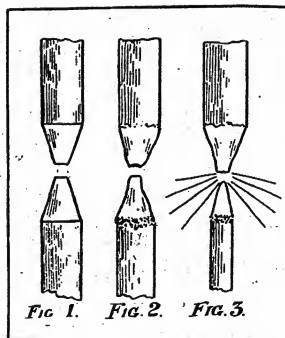
Managers will do well to give it a trial. Note the difference in the interests shown by the audience. Watch, for example, some well-known peanut fiend, and notice how quick he forgets his peanuts as he watches the pictures with an interest never before shown.

When the managers will have awakened to the fact that they must first meet the demand of the people in the kind of pictures shown, and secondly, interest their audiences by seeing to it that they fully understand what they see, they will have taken a decided step in advance, because the value of a lecture is incomparable and even though the speaker may not be a fluent talker, it is just as much of a necessity to show the pictures so that they are understood as it is to print a book for Americans to read in the English language.

The Electric Light in the Optical Lantern.

No. 2.—By C. M. H.

Before going further, let me call attention to certain characteristics of the electric arc, and to its various peculiarities and exigencies, for, from a careful study of these, some idea of its application to lantern work may be gained, and an intelligent choice made between the now very numerous lamps or regulators at the option of the lanternist, who might, without such guide, easily become bewildered by their differing claims and great variety. And let us suppose that two solid rods, equal in diameter, of electric light carbon (for a material is specially made for this purpose) are held in a simple form of regulator one above the other, so that their two ends, which should be roughly pointed, may be brought into contact, or separated to any reasonable distance, and the space between regulated as desired. Fig. 1, which represents an inch or two of the ends of these carbon rods, shows their position, the one with the other. We must suppose that these electrodes—of course, insulated from one another—are in connection with a suitable source of electricity, such as a dynamo giving a current of 12 amperes or thereabouts, at about 50 volts. These are technical terms used for the measurement of electricity, and for the present we need not inquire into their meaning. One pole of the dynamo, or let us say one of the two wires which form the visible part of the electric supply, is connected with each of the carbons, and we will suppose that the upper one is positive and the lower negative. It will be remembered that a positively electrified body has been defined as that which has a superabundance of electricity, while that which is negative is deficient. As the current will flow from the top, or positive carbon, or "anode," to the negative or "cathode," it is but natural to suppose that different phenomena will be exhibited by each. To start the light—to "strike the arc," as it is called—the two carbons must be brought into contact for a moment, and then separated to a distance of about one-eighth of an inch, the reason for which manoeuvre is this: Such electricity as is required for an arc light has not sufficient power to jump across a gap of air wider than the one-thousandth of an inch or thereabouts. Consequently, with the carbons in the positions shown in Fig. 1, nothing occurs. But if they are brought into contact for a moment, the current immediately rushes from one to another, and in so doing—for the actual point of contact is much too small to pass such a heavy current without protest, as it were—it generates such intense heat that a small quantity of carbon is vaporized. Carbon vapor is a partial conductor, and, when the electrodes are separated again, it fills the gap, and the intensely brilliant arc light is the result. If the carbon points be watched through a piece of thickly smoked glass it will be seen that they are being gradually consumed, and this consumption must be compensated



for, so that the length of the arc remains roughly constant.

It will also be noticed that the shape of the carbon points is being modified, and that the alteration is not by any means the same in each case. The negative carbon will assume a blunt and rounded point. The positive will be slightly rounded, too, but to a very much smaller extent, and at its end a small hollow or crater will be excavated. And it will soon be seen that the reason of this excavation is that particles of incandescent carbon are being torn from the upper carbon and falling upon the point of the lower in a continuous shower or bombardment, after which it will not be surprising to find that the negative carbon only burns at just half the rate of its more energetic fellow. The position of affairs at the end of five minutes or so is represented in Fig. 2. And the third thing to be noticed is that by far the largest portion of the light comes from the inside crater of the positive carbon. Now let us see how all this fits in with the requirements of the lantern. First of all, in order to maintain the light, some means must be provided to feed the carbons forward as they burn away, so as to maintain the distance between them at the length which experience shows to be the best. Secondly, in order that the light shall remain at one point in the optical center of the instrument, either the negative carbon must be fed forward at half the rate of the other, or it must be only half the thickness, so as to equalize its rate of burning; and, thirdly, some means must be found of throwing all the light forward into the lens system, instead of allowing it to spread around equally. For with the carbon points placed as shown in Fig. 2, the great majority of the light would be projected downwards, forming a ring of illumination around the lower carbon, as in Fig. 3, where the system is shown with a small negative carbon to equalize the rate of burning, an arrangement which has the further advantage of allowing a quantity of light to shine from the positive crater, much of which would otherwise be lost in the shadow of the lower carbon. With regard to the first point, I will in the next paper briefly point out the merits and disadvantages of automatic and hand-fed lamps respectively, and leave the reader to choose between the various examples of each when he has heard all that is required from an electric arc lamp. Concerning the slower burning rate of the negative carbon, I think there can be no question that the advantage

lies with different sized carbons fed equally, for by this means the shadow of the negative rod is reduced to a minimum, and I will deal with the important subject of the projection of the light forward, towards the lenses, in the next paper.

(To be continued.)

Words From the Knocker and Howler.

My remarks in last week's issue are already bearing good fruit. The daily press throughout the country is making apology to the moving picture industry for the false accusations that were spread abroad in connection with the Boyertown disaster, and quoting this paper in their belated explanation that there was no moving picture machine or films in the place and that the mishap was due to the overturning of oil lamps which were used as footlights on the stage.

Two other points that I touched upon have brought responses which were unlooked for.

I hinted that there were among the film renters some who were not noted for honesty and fair dealing. In confirmation of this I have received a letter from one of the oldest and most highly respected firms in the business, referring to the purchase of stolen goods and implicating so many concerns that would be least suspected, that I refrain from publishing the correspondence without giving the accused persons "the privilege of the code."

I also hinted that certain abuses existed among even the film manufacturers, and in confirmation of this I have received a translation of a long letter which appeared in a foreign contemporary making grave charges against a house of great repute and which letter I have also delayed publishing so as to give them the opportunity of making the *amende honorable*, or at least stating their side of the story.

Several other matters have also come up for future consideration which goes to prove that the knocker and howler has not lost his job by any means.

Interviews With Manufacturers.

No. 2—Vitagraph.

No. 1, Edison, appeared in our issue of Dec. 21, 1907.

The Vitagraph Company of America was incorporated by Messrs. William T. Rock, Albert E. Smith and J. Stuart Blackton ten years ago. The three gentlemen named are still in the company, Mr. Rock being the president, Mr. Smith the treasurer and Mr. Blackton the secretary. For several years after its incorporation the company gave most of its attention to the exhibition end of its business, and its experience in that branch has manifested itself in many respects, since the company has become such an important factor in the manufacturing of films.

As an exhibiting company its fame became widespread and the enviable reputation earned in that sphere has been duplicated in the manufacturing field. Vitagraph films are now sold and exhibited in every civilized country on the globe. The company has its own offices in New York, Chicago, London and Paris. Mr. Albert E. Smith, the treasurer, is now making his annual visit to the foreign offices and it is understood that while he is in Europe he will in all probability arrange for the opening of additional branch offices in foreign countries. Much of the great success attained by the company has been

in a great measure due to personal attention and supervision of details and a practical knowledge of everything bearing upon the business.

When productions run into such vast numbers and are of such uniform success as those made by The Vitagraph Company of America it is no easy matter to recall which of the subjects have been what they would term their best hits. As a matter of fact the company has been in the hit line from the very start. Three of the first subjects it made, "Burglar on the Roof," "The Mesmerist" and "Visit to the Spiritualist," were not only winners, but lasting winners as well. The last named subject is still in use, although nearly ten years have elapsed since it was first produced. The negatives for the three subjects named were sold to the Edison Manufacturing Company several years ago. In recent years the Vitagraph Company has made its hits by the scores. Among them have been "The Servant Girl Problem," "The Escape from Sing Sing," "Moving Day," "The Jail Bird," "Monsieur Beaucaire," "Oliver Twist," "Oh! That Limburger," "Secret Service," "Indian's Revenge," "The Haunted Hotel," "The Slave," "The Despatch Bearer," "Lightning Sketches," "The Bargain Fiend," "A Tale of the Sea," "The Shaughraun," "Liquid Electricity," "Cast Up By The Sea," "An Indian Love Story," "Kitchen Maid's Dream," "The Piker's Dream," "The Last Cartridge," "A Night in Dreamland."

The main factory and studios of the company are located at Greenfield, Long Island, N. Y. They are being constantly added to both as to enlargement in construction and improvement of facilities for production, and plans are now being perfected for the erection of an additional studio on a site adjoining that on which the present edifices are located. Other plans are also being perfected looking to improvements that will add to the well-deserved success this company has attained and enjoys. Their latest production, "Francesca di Rimini," is equal in staging, action and photographic quality to any film ever produced.

PHILADELPHIA SHOW HOUSE WITHOUT REAR OUTLET MUST REMAIN CLOSED.

Superintendent Taylor has informed Daniel Dubuc, 1535 Swain street, proprietor of a moving picture show which was being fitted up at 1103 Girard avenue, that the embargo upon the place would continue indefinitely because there was no rear outlet.

Dubuc said that he had gone to great expense in fitting up the place and would lose it all if he could not obtain a permit to conduct it. He tried to convince the superintendent that egress in case of fire could be had through two adjoining properties, but admitted that this was dependent upon the permission of the occupants and that there were no other means of escape at the rear, such as an alley.

Superintendent Taylor said that human life was more precious than money, and that Dubuc ought to have considered the means of egress before he had gone to such an expense as he asserted.

WISCONSIN REGULATIONS.

The State Fire Marshal has sent out a notice to all theaters with special instructions as to the construction of the operating booth.

"The frame should be of angle iron," the notice says, "the sheathing should be of either galvanized iron or not less than No. 20 B. W. gauge or of 3/4 hard asbestos board, securely riveted or bolted to the iron frame. Floor and ceiling should be of same material. All openings in the booth should be arranged either with an automatic contrivance, which are held open by the operator's foot or by fusible links, so placed as to be easily melted, resulting in the closing in case of accident."

"The machine should be equipped with feed and take-up reels in metal boxes, automatically, so arranged that in case of accident they will close. The wiring should be done according to the approved code, and all extra films should be kept in metal boxes with tight fitting covers."



Boyetown, Pa.

THE VERDICT OF THE CORONER'S JURY.

District Attorney Harry D. Schaeffer is as yet undecided as to whether there will be prosecutions as a result of the verdict of the jury that investigated the Boyertown disaster. He said:

"I will receive a copy of the testimony taken before the inquest and will consider it well before taking definite action. If I find that prosecutions are warranted, I will take immediate steps, but at present I cannot tell what will be the issue. There is a great difference between carelessness and common negligence, and what is considered by the law as criminal negligence, and no legal actions will be brought unless the testimony shows clearly that there is criminal liability."

District Attorney Schaeffer and his assistant, Harry J. Dunn, have been in conference with Coroner Strasser on the evidence.

With the rendering of the verdict, fixing the responsibility for the disaster at the Boyertown Opera House on January 13, whereby 169 persons lost their lives, the people of the town feel content to leave the enforcement of the recommendation of the jury for the prosecution of Mrs. Monroe, producer of the play, and Harry McC. Bechtel, of Pottstown, deputy factory inspector, to the county's law officers.

THE VERDICT.

The verdict of the coroner's jury follows:

We, the jury, have unanimously agreed:

That the 169 persons came to their death on January 13, 1908, at about 9.30 P. M. Monday, during a rendition under the auspices of St. John's Lutheran Church, of Boyertown, in which a stereopticon machine was used in Rhoads' Opera House, by suffocation and fire.

We find the primary causes thereof to have been the employment by Mrs. Harriet Monroe of an incompetent and inexperienced operator for the calcium light in the person of Henry Fisher, and laxity on the part of Deputy Inspector Bechtel, of the district and the Department of Factory Inspection of the State of Pennsylvania, in its failure to properly enforce adequate fire escapes and fire appliances as well as its failure to enforce existing laws insuring public safety.

We request the Prosecuting Attorney of Berks County to arrest and if possible convict Mrs. Harriet Monroe and Harry McC. Bechtel, the deputy factory inspector of this district, on the charge of criminal negligence.

We recommend the enactment of laws as follows:

First—Creating a Department of Public Safety and Buildings, whose province shall be to insure public safety in the boroughs of this Commonwealth.

Second—Requiring that all operators of lights used in stereopticon and moving picture machines be obliged to undergo an examination, and, if found competent, certificate be issued to them by the Department of Factory Inspection.

(Signed)

WILLIAM H. FOX, Foreman.

When the inquest adjourned at the Friendship Fire Company's hall, many of the residents followed the jury to the Union House and remained there while the jury deliberated. State Policeman Gibson, who had served the subpoenas on the witnesses, came into the hotel office from the Coroner's room with a copy of the verdict and read it to the assemblage. Many of those present had lost members of their families in the disaster and they silently and grimly waited for the verdict. There was no demonstration, no applause when it was read. Only low-voiced expressions of satisfaction were heard.

Much indignation is still expressed here over the testimony of Bechtel that he had more important places to attend to than a "measly little town like Boyertown." It is believed that Bechtel will give the town a still wider berth in the future, as it may not go well with him if he encounters the residents in their present state of mind.

Pottstown.—Deputy Factory Inspector Harry McC. Bechtel, of this town, gave out the following statement before he left for Harrisburg to confer with Chief Factory Inspector J. C. Delaney:

"I have not been arrested yet, but I have retained as counsel ex-State Senator Henry D. Saylor. I had a consultation with my attorney last night and will waive a hearing in case a warrant is served on me. I am about to leave for Harrisburg to confer with Chief Delaney. I believe I have the department with me. I would not allow any manufacturers or agents for fire escapes to dictate to me or have any strings on me in any way. I openly state that I have done my duty in every respect.

"If the exits, front and rear, were sufficient during the years previous to my appointment as inspector, the building was far better protected after I ordered fire escapes that conformed in every way to the laws governing them. Prior to 1904, Dr. T. J. B. Rhoads, the owner of the building, only had a front fire escape, and as this only protected the lodge room, I ordered additional fire escapes on both sides of the building. I had no authority to lower the windows to the level of the floor.

"I notified Dr. Rhoads to put up cards denoting the entrances to the escapes. I do not carry cards with me. I think Edgar C. Mauger, of Pottstown, the present manager and lessee of the Opera House, should have placed in position the cards, showing where the fire escapes were located. This would have protected him, as well as the audience. Every person, more or less, assumes a large responsibility when attending a public production in a public hall of any kind.

"I examined the fire escapes and exits at various times and found them to be in good condition. At one time I went into the auditorium of the Opera House floor and the auditor was sweeping the floor. I asked him for a position, and the janitor, in reply to my question, relative to an aisle to the fire escapes, replied that he had the chairs so arranged on the nights of shows of any kind.

"In notifying owners of buildings to purchase fire escapes, I recommended three parties in this section, namely, George B. Good, of Pottstown; R. F. Remppis & Co., and William Kieffer, of Reading. This was simply on account of convenience to the persons getting the escapes. When in other localities, I often recommend other concerns that are in the fire escape business."

Harrisburg.—Harry McC. Bechtel, the deputy State factory inspector, who has been recommended for arrest by the Coroner's jury which investigated the Boyertown disaster, was here in consultation with Chief Inspector Delaney.

After Bechtel had explained the precautions he had taken for the protection of the patrons of the Boyertown theater, Delaney directed him to enter bail, if arrested, and promised the department would defend him.

ROCHESTER DELAYS SUNDAY OPENING.

When the members of the Law Committee of the Common Council got together they found about a hundred men interested in the proposed amendment to the licensed occupations ordinance, allowing moving picture shows and certain other forms of amusement on Sunday. A committee, from the Rochester Ministerial Association, several representatives of the amusement houses and a large number of unattached spectators made up the crowd at the hearing. Chairman Ernst and Aldermen Ritz, Buckley, Casey, Ward and Westbury were the members of the committee present.

The members of the Ministerial Association urged delay and in this they were successful, as no report will be made at the meeting of the Council.

The first speaker was Rev. F. S. Rowland, D.D., who explained that the Ministerial Association represented eighty churches, with a membership of 30,000 and a constituency of twice that number. He read the resolutions adopted at the meeting of the association earlier in the day.

"We are of the opinion," said Dr. Rowland, "that the time has not come for the adoption of this ordinance, first, because you have not had the opportunity to ascertain what the city of Rochester needs in the way of Sunday recreation. There is a great diversity of opinion upon this important subject, even among those who stand for the moral betterment of the people. We think a conference of representatives from the various organizations outside and inside the churches might result in some plan in which we all could agree and which would bring about the desired result."

OLD REGIME NOT WANTED.

"Second, if you recommend the adoption of the proposed ordinance, this may mean the return to the old regime, such as ex-

ated before the show places were closed on Sunday, and we believe the best people in Rochester do not want this. Our city enjoys the enviable reputation of being one of the best moral cities in the world. That in itself is a splendid asset. As representatives of the people you will have a just pride in keeping it so."

A. E. Tuck, an attorney representing the amusement house men, said that it was not fair to put the burden upon them to prove that they were not asking for an immoral thing. He maintained that the Rochester theaters had been producing decent bills, and that there was no intention of doing otherwise.

W. J. Dounsle, leader of the Rochester Maennerchor, said that the German element wanted to give concerts occasionally and that Sunday was the best and most convenient day in the week for such concerts. He urged that the power be given the Mayor to grant permits for concerts on Sundays, under certain regulations. He said that clergymen "engage the best quartettes and the finest music, attracting people even when the sermons were poor."

A representative of a film manufacturer said that immoral pictures met with the condemnation of the patrons and manufacturers alike, and were not sold in Rochester.

Rev. Paul Moore Strayer declared that the agitation for Sunday closing of theaters did not originate with ministers, but with members of the actors' association, of New York, who believed that one day of the rest was due them.

"Between a rigid Sabbath observation and a wide-open Sunday," Mr. Strayer went on, "we believe that we can arrive at a fair and just means. We are not fanatics. We simply propose delay until there has been opportunity for the various organizations to decide what, on the whole, is the most proper observance of Sunday. Personally I am in favor of Sunday baseball, and of hand concerts, but I don't believe that this committee is ready to change the present law on the initiative of those who make money out of Sunday amusements. We believe that recreation on Sunday ought to be furnished, but no one ought to be obliged to make a business of the recreations of the people. If it is a business proposition, why not give other businesses the same rights on Sunday?"

"I heartily approve of what the representative of the German societies has said. What we plead for is amusement for amusement's sake, entertainment for entertainment's sake, not for the sake of the profit which a few men make of it."

Rev. Clarence A. Barber, D.D., said he thought the committee would be able to judge of the merits of the case, not from the amount of noise that is made, but on a sober consideration of the thing for, namely, the physical and moral welfare of the people as a whole. He said that some persons were sure they must know what was for the best; he wasn't so sure. He wanted all persons genuinely looking for the moral and physical betterment of the city to get together and work out the right sort of ordinance. He said he didn't want the ordinance railroaded through because a few desired it now.

MOVING PICTURES TO BE MADE IN ROCHESTER.

Rochester is about to have a new enterprise, the studio and history of the Paine Motion Picture Company, a corporation recently effected with a capital stock of \$50,000. It is supposed that ground for the new plant may be broken about February 15, although the location of the site has not been made public.

The officers of the company are: A. B. Paine, president; William B. McCallum, vice-president; E. P. Crocker, secretary and treasurer; R. B. Cochrane, manager. Mr. McCallum is resident manager of the Cook Opera House, and has long been interested in this moving picture business. Mr. Crocker is a Western educator with especial skill in the designing and arranging of pictures. Mr. Cochrane has had extensive experience in photography and has invented appliances for its improvement. He was at one time master mechanic for the Eastman Kodak Company.

"The moving picture shows of Columbus must hereafter remain closed on Sundays, beginning February 2."

The order to this effect was given to Chief of Police O'Connor Wednesday by Mayor Bond, and was emphatic. "Under no circumstances," said the mayor, "will these places be allowed to remain open on Sundays."

Mayor Bond explained that the movement is along the line of Sunday observance. He has been petitioned by ministers to close these places and to make from either of the two reasons assigned, he said he knew from personal observation that on Sundays such places are more crowded than on week days, and consequently the danger is greater.

There are sixteen moving picture shows in Columbus, which will be affected by the order.

TOOK EXAMINATION IN NEW YORK.

W. A. Loeser, the operator of the moving picture machine at the Hippodrome, Poughkeepsie, N. Y., appeared before an electrical board in New York City and passed the examination as to qualifications, securing an operator's license.

This action was taken for the safety of the people, as there have been a couple of recent fires in moving picture theaters caused by unreliable operators, and resulted in the deaths of many. Mr. Loeser is a member of the Operators' Union and also the T. M. A. Both the operator's booth and the machine at the Hippodrome are said to be fireproof.

FLAW IN CHILD LABOR ORDINANCE IMPEDES RESCUE WORK.

The crusade of Factory Inspector Jess Sikes, of St. Louis, Mo., against child labor in nickelodeons, has uncovered a flaw in the child labor law which may prove fatal to the crusade. In the opinion of Assistant Prosecutor Falkenhimer, the defect can hardly be surmounted. The law provides that no child shall be employed about theaters, etc., at "gainful labor." Most of the children found about these places sell candy, peanuts, etc., and some of them sing and dance.

Their defense of "no pay" but simply admission and permission to see the shows would offset the law. Again, the provision in the act that provides that any child seen on the premises of a factory, workshop, etc., shall be prima facie evidence, fails to specify theaters.

GRAND RAPIDS, MICH.

A. J. Gilligham has won his battle for a moving picture license at 133 Michigan street, and in spite of the refusal of a committee consisting of a score of merchants at the council meeting, and the presentation of a remonstrance signed by sixty-two business men the council refused to reconsider its action of last week and as Mayor Ellis withdrew his veto the fight is over, at any rate until May 1.

OPERATORS' UNION.

A new labor union, that of moving picture show employees, was organized in Lynn, Mass., starting with thirty members. Within the last year there have been nearly a dozen moving picture show houses established in Lynn, and these give employment to a large number of men. The operators of the moving pictures are to be brought into the new union.

The new union will be affiliated with the Central Labor Union of Lynn. The men have no grievance, and their purpose in organizing a union is to form a body to meet any future problem which may confront them.

NO MORE LICENSES FOR MOVING PICTURE SHOWS.

It was said by a representative of the Corporation Counsel's office in the Supreme Court in Brooklyn recently that on account of the recent disaster in Bayviewtown, Pa., Mayor McClellan has decided to issue no more licenses to moving picture shows.

The statement was made in opposition to the motion of Harry Redlich and John Turteltait, who applied for a writ of peremptory mandamus compelling the Mayor and Fire Commissioner Lantry to order an inspection of 187, Fifth avenue, where Redlich and Turteltait wish to open a moving picture show.

THEATER LOOTED.

Flint, Mich., Jan. 25.—Burglars broke into the People's Theater and carried off equipment to the estimated value of \$350. The booty secured included moving picture films, slides for illustrated songs and parts of the picture machine, which was damaged to such an extent as to be rendered practically useless.

Bristol, Pa.—Bristol Council has placed a tax of three dollars a night on moving picture shows here, and hundreds of patrons look to see the shows leave town.

Dayton, Ohio, Jan. 30.—Twenty-two moving picture shows in the city have arranged to keep open next Sunday afternoon from 1 o'clock in the afternoon to 10 o'clock in the evening, and the proceeds to the relief committee for the benefit of the unemployed. Many people in the city will doubtless attend these shows, as the cause is a worthy one and they will recognize that they are helping the needy. The admission will be 5 cents. The lighting companies will furnish the light free.

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EVANGELINE



765 Feet

A Splendid Specialty FOR SUNDAY SHOWS

"Ye who believe in affection that hopes, and endures and is patient,
Ye who believe in the beauty and strength of woman's devotion,
List to the mournful tradition still sung by the pines of the forest:
List to the tale of love in Acadie, home of the happy."

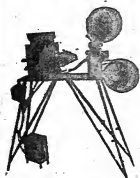
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3. *Driven into Exile—the Burning Village—Embarking on the Warships.*
4. *Evangeline's Search — In the Bayous of Louisiana.*
5. *Her Last Hope—At the Jesuit Mission in the Ozarks.*
6. *Evangeline finds Gabriel on his death bed in a Philadelphia hospital.*

To be released Saturday, February 8th.

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WATERLOO, IOWA, ADOPTS RESOLUTIONS.

Waterloo, Ia., Jan. 28.—The City Council has passed upon the following ordinance, regulating the use and operation of moving picture machines, and providing a penalty for violation thereof:

Section 1. **Fire or Light in Lamp Room.**—No fire or open light shall be kept or permitted in the lamp room during any performance.

Sec. 2. **Persons Allowed in Lamp Room.**—No person but the operator in charge of the machine shall be allowed in the lamp room during the time the picture machine is in use.

Sec. 3. **Smoking Prohibited.**—No smoking shall be allowed in the enclosure in which the moving picture machine is operated.

Sec. 4. **What Lamp Room is to Contain.**—The lamp room shall contain nothing but the moving picture machine and necessary accessories, and the room must be kept clean at all times.

Sec. 5. **Alterations in Wiring or Apparatus.**—No alterations shall be made in existing wiring or apparatus and no new wiring or apparatus installed until a permit has been obtained for the same from the city electrician, and current cannot be used on any wiring or apparatus until the same has been inspected and approved by the city electrician.

Sec. 6. **Inspection Fees.**—The owner of the moving picture machine shall pay to the city electrician a fee of \$1 for each inspection of the wiring and apparatus thereof.

Sec. 7. **Penalty.**—Any person owning and operating a picture machine in the city of Waterloo, Iowa, who shall violate any provisions of this ordinance shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished accordingly.

MOVING PICTURE MEN TO SUPPORT MINOR BILL

The moving picture theater managers of Newark, N. J., who have perfected an organization known as the Moving Picture Exhibitors' Protective Association, met Tuesday afternoon and voted to support the bill introduced in the Legislature last week by Assemblyman Morgan governing the admission of children to theaters. The bill provides that no child under 16 years of age shall be admitted, unless attended by an older person.

KANSAS WILL LICENSE OPERATORS.

In issuing an order for the examination of operators the Kansas City fire marshal says: "Not only should they be experienced men, but they should be thoroughly responsible men. I'm going to make sure that there are no habitual cigarette smokers or 'dope fiends' on the list of operators."

Every moving picture machine operator will have to be an expert according to the provisions of a bill which will be drawn up in Wichita, Kan., within the next few days. The bill for the protection of patrons of moving picture shows will be presented at the next session of the Legislature.

When the need of such a bill was called to the attention of Fire Chief Walden last evening he agreed that such a law is needed. Mr. Walden said that he would take up the matter at once with the city attorneys and have a bill ready from the Legislature at its next session.

The bill will provide for a board of examiners. Fees charged for examination will pay the expenses of the board.

While Kansas will be first to lead off with a law of this kind, it is expected that other States will follow suit and enact legislation along this line.

Electricians who have been approached on the subject agree as to the need of certifying operators of moving picture apparatus. They believe such a move would be for the best interest of the community and the owners of moving picture shows as well.

\$15,000 Part cash; balance notes, will purchase a circuit of eight moving picture shows.. Or will sell separately from \$1,500 to \$3,500 each. All the shows are making money and the reason for selling is personal and will be explained to a prospective buyer. Don't answer unless you have the means and the brain to take hold and run a business that will net a fortune. Full particulars on application to JOHN A. RANDALL, care of Moving Picture World, New York City.

New Theatres.

Paris, Mo., Jan. 24.—On Saturday afternoon our nickelodeon and moving picture show will be open to the public. We have a high-class machine and the latest and most entertaining films.

Spring Valley, Ill., Jan. 24.—The National Theater Company opened a moving picture show in the old Opera House building Wednesday evening. The theater is one of the prettiest in the State.

Minonk, Ill., Jan. 23.—H. A. Erlinger, who gave the "Passion Play" here last Saturday night at Schlitz Opera House, has decided to stay here and will open up a moving picture show in the Carls Building on Chestnut street, formerly occupied by the "Bijou." The show will be high class in every respect, and will consist of moving pictures and illustrated songs.

Jacksonville, Fla., Jan. 24.—The Wonderland, life-size moving picture theater, located at 405 West Bay street, under the management of Joseph Luxemburg, has just opened its doors to the public, showing some of the very latest films.

Perry, Iowa, Jan. 23.—The Orpheum Moving Picture Theater is the name of a new amusement house that has been opened up in Perry by Dallas Center men. Worth Jenkins and Webb Cramer are the proprietors. It is located in the Wimmer Building, west of the library.

Southington, Conn., is to have a nicolette theater. The Kelley Building, on Center street, is being fitted up for the purpose, and the owners intend to have a very attractive place.

Argenta, Ark.—The proprietors of the Happy Hour moving picture show here have had a big force of men hard at work recently removing its equipment to the location at 121 Main street, and the former location at 106 East Washington avenue will know it no more.

Chatham, Ont.—Wonderland, a new theater under the management of Mr. Baird, is proving a success.

Chandler, Okla.—A new moving picture theater has been established in the Cadwalaher Building by Ben Oleson. The programme will be changed nightly.

Menominee, Mich.—L. J. White, of the White Amusement Co., has converted the Bijou Theater into a moving picture show, with illustrated songs.

Oxford, Ohio.—The Oxford Amusement Co. has been organized to establish a moving picture and vaudeville house.

Jacksonville, Fla.—The San Toy Theater, on West Bay street, has been opened as a moving picture show, with A. J. Dillon as manager.

Galena Moving Picture Company, Galena; capital, \$1,000; to conduct shows and skating rink. Incorporators: F. E. Owens, E. Franklin, E. May.

Chicago Stereopticon Company; capital, \$10,000; manufacture moving picture machines. Incorporators: R. M. Moore, J. H. Booth, C. B. Booth.

The Rochester Fairland Co. has purchased the Fairland Theater. The manager is Geo. W. Neuman. The capital stock is \$6,000, and the directors are Chas. S. Moon, Chas. A. Drake, Robt. Barnard, and O. E. Goodenough.

Portage.—Manager G. A. James, of the Portage Opera House, has precipitated a war with the two moving picture shows given at the Electric and Bijou Theaters. He will convert the opera house into a five-cent theater for the most of the time, only opening it for regular traveling attractions as he can bill them.

Standard Electrical Development Co., Brooklyn; to manufacture switch governors for moving pictures, electrical work of all kinds; capital, \$10,000. Incorporators: Leonard Colson, No. 704 Park avenue; Charles Gebauer, Sr., No. 1519 Broadway; Joseph L. Conte, No. 379 Broome street, all of Brooklyn.

The Pittsburg Calcium Light and Film Co.

Begin to announce the **OPENING** of their

NEW YORK STATE BRANCH

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PRICE ACCORDING TO SIZE

S. S. GETCHELL & SON

WOONSOCKET, R.I.

NEW THEATER AND PENNY ARCADE FOR LEXINGTON, KY.

"Dreamland," moving picture theater, was recently opened and will be one of the most fascinating attractions here. It has cost nearly \$20,000, and is most complete and beautiful in every respect. The front, of white and gold, is dotted with myriads of colored electric lights, with "Dreamland" at the top, and within it is even more brilliant, over a thousand lights dotting the walls and ceiling.

It is finished in tinted green, with floor of linoleum. A beautiful broad stairway at the rear and the center leads to the second floor, the moving picture show, for which three motionograph machines have been selected. It is finished in richest crimson colorings, with chairs upholstered in red leather.

There are two exits at the front and rear, also on the sides, and the entire building has been made fireproof.

The Climax Amusement Company is purely a local organization, comprising Messrs. James Kearns, William F. Klair, Frank Brandt and Patrick Mooney, and the house is under the general management of Mr. Henry F. Klair. No expense has been spared to equip it, and it is a venture which will prove a great success.

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From all Over the World
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The new Carbon for Moving Picture Machines

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The Machine with 100 Features

Filmatic, Steady, Safe and Handy
FINEST IN THE WORLD.

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Lenses. Film Rental and all Supplies.

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Does not become brittle

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HARRISON, N.J.

Letters to the Editor.

Meeting of Boston Managers.

Boston, Mass., Feb. 1, 1908.

DEAR SIR:

I beg to call your attention to several bills about to be presented to the Legislature, relative to the moving picture theaters and which, if made a law, will prohibit the further conduct of such business. The bills are essentially as follows, viz.: No. 1 is to limit a show of films to ten minutes with an intermission of five, in which time the house is to be lighted up.

No. 2 is to compel fireproofing the entire building. These and several other bills will be read at the meeting.

I have consulted with a number of the managers and proprietors of picture houses in Boston and they heartily concur with me, and believe that some radical step must be taken at once to overthrow the introduction of such measures, and to that end you are respectfully requested to attend a meeting of the proprietors and managers of moving picture theaters in Massachusetts on Tuesday afternoon at Rathbone Hall, 694 Washington street, corner Kneeland street, at 4:30 sharp. (Third floor, take elevator.)

Kindly answer at once, as it is most imperative that a forceful representation must be made. We ask your co-operation.

Trusting that you will give the matter your consideration, I remain,

Respectfully yours,

F. J. HOWARD.

P. S.—Direct acknowledgment to F. J. Howard, 564 Washington street, Boston, Mass.

Proposed Inter-State Operators' Union.

Watsela, Ill., Feb. 2, 1908.

Editor MOVING PICTURE WORLD:

Dear Sir—I am desirous of securing the co-operation of all the efficient moving picture operators in the United States by organizing a bureau of opinions that will serve as a stepping-stone to ally all good operators into a discussion of unionism, efficiency in the successful handling of moving picture mechanism, how to handle electricity to get the best results, the habits of an operator while in an operator's booth, and other questions of vital importance. I am in favor of a scale of wages to apply by the hour. I desire to inform the readers of these statements that I am an operator who has had experience to a full and liberal extent. I want every operator in the United States to write me as soon as he reads this statement and express his views about whether or not he believes in unionism and explain why. I will then endeavor to hold a series of conventions all over the country.

My interest in this matter is purely one to uplift the conditions and organize a body of men that will ultimately prove a boon to this most wonderful profession. I am not affiliated with any rental or manufacturing concerns, but at present own several houses in the 5 and 10-cent business. I am anxious that the business shall continue in its rapid strides of progress. I desire to say, in conclusion, that the MOVING PICTURE WORLD can help us to a wonderful extent by the discussion of this subject.

Very sincerely,

WILBUR MITCHELL,
Watsela, Ill.

ANSWERS TO CORRESPONDENTS.

Moore's Exchange, Washington, D. C.—The manufacturer of the new model projecting machine, described in our issue of January 18, is the LeRoy Acmegraph Co., 133 Third avenue, New York.

Ren. Holliday.—Your description tallies with "The Little Cabin Boy," a Pathe film issued early this year and a description of which appeared in our issue of January 11.

I. L. Westerland.—We refer you to Maxwell Hite's book, a copy of which we will be pleased to mail you on receipt of one dollar. A new "Handbook for Operators" is in the press and will be issued in about a month. This book will be the standard work on the subject and its appearance will be duly announced in our pages.

J. H. Clogett.—We cannot publish the name and address, but a sealed letter addressed in our care will be forwarded.

Jere H. Gallagher.—A series of articles which is begun in this week's issue will fully answer all your questions. Under no conditions can we undertake to answer such inquiries through the mail. It is very evident that you need to take a course of lessons from a competent instructor before you venture to operate a machine.

NEW ESSANAY FILM

A GOOD WHOLESOME COMEDY

"Louder Please"

DESCRIPTION

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faist. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

Ready Saturday Feb. 15th

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EDISON UNIVERSAL AND EXHIBITION
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Flaming are light and fixtures, about 40
pr. Carbons for same, large exhaust fan, etc.
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ONE REEL (1,000 ft.) FILM.

Good subjects (comic, dramatic) all Pathe,
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C. O. D. Price, \$30.00 NOAH KNOTT,
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500,000 Feet of Film

IN FINE SHAPE

SONG SLIDES \$3.00 UP

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All latest subjects always on hand. Operators and machines, and films furnished
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MODEL with
strongest attachments.

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Film Review.

BOBBY'S KODAK.

We have often heard of, if not really experienced, the disastrous results of presenting to the young son and heir a too-cheap. What devastation lies in his wake—crippled chairs, wrecked tables, four-inch spikes through the piano top, and most inartistic handcarving on everything wooden about the house. We all know of these terrors, which are certainly heart-rending, but are mild indeed compared with the malignant mischief brewed by giving the youngster that sinister, pernicious instrument—a snapshot kodak. Such was the ill-advised, injudicious procedure of the leading old gentleman of this Biograph comedy. Good, kind papa brings home the kodak for Bobby, and at once instructs him how to work it. First the family is arranged and a snap taken; then baby, grandpa, and so on. Bobby has now gotten a pretty clear idea of the thing and resolved to do it alone—and he did with a vengeance. Family groups and grandpas are a bit tame for our neophyte Daguerre. He yearned for something more spicy and piquant, and his yearning was soon appeased. Going to his dad's room, where paterfamilias is indulging in a quiet nap, he sees mamma, dear, extracting the loose change from papa's pockets. Great! Click goes the kodak machine and the damaging evidence is recorded. To the kitchen he is drawn by this evil genius, the kodak, and there finds Maggie and the cop brightening their condition of social ostracism with apple pie and kisses. Here is a chance of a lifetime. Click, and the villainous work is done. Later in the day, papa's office is visited. Pa has a pretty typewriter, and you know it is often necessary for the boss and typist to sit in close proximity, that there may be no slips in the dictations. Well, just as Bobby appears at the door, papa—but let us be charitable and draw the curtain. However, again that peace-lacerating click. Oh, horror! Is there no help? Great Jove send forth thy thunderbolts and crush to smithereens this calamitous Pandora's box; but, no, the fates do not intercept, and Bobby takes his noxious negatives to have them made into stereoscopic slides. Bobby now becomes the star of an evening's entertainment at home. Great preparations have been made, and the family and friends of the family are assembled to see the stereoscopic show. On the sheet hung in the parlor are thrown first the family groups and grandpa; then comes the episode in the kitchen, to the embarrassment of poor Maggie, followed by the mortifying disclosure of mother's subtle act at dad's pockets. Aa, ha! Papa gloats, but for short duration, for the piece de resistance is yet to be shown, and when it is—well, say say photos and figures never lie, and this photo is so truthful that the figures look like twenty-three for papa. It shows him and his typist participating in the "Soul Kiss." Ten thousand furries! Dad makes a swipe at Bobby, overturns the stereoscopic, and with a hatchet smashes into bits the impish box of tricks—the kodak.

LOUDER, PLEASE.

is a good clean comedy issued the week of February 22 by Essanay. An old man, after patting a horse for a while, sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and cannot hear what the boy is saying. The boy yells louder, and finding he cannot make the man hear, he gets a policeman and they both yell at him, the boy putting his hand to his ear as if he doesn't understand. Then they press a pedestrian into service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he cannot make the old man hear, and the four of them yell together at him. The policeman then secures a big megaphone and yells at him through this, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper, saying, "Your horse has run away." The old man then writes back on the paper, "That is not my horse," and they all faint. The old gent gets up and walks away.

THE GOOD LUCK OF A SOUSE.

is Geo. Melies' contribution to this week's list of films. The scene opens in the rear of a saloon, showing the various stages of intoxication of its patrons. One of the manufactured articles is much further soured than the fellows, and it requires the efforts of the police, who are called in by the bartender, to get him away from the worship of Bacchus and convey him to his home, where they leave him. His wife and daughter have retired, and when he comes in they are awakened from slumber and upbraid him for his condition. This treatment infuriates the already angry man and he commences to belabor them; they try to defend themselves, but are overpowered. Their puny efforts are of no avail against the strength of the madman, who ultimately throws them through the window. The outside of the house, which is undergoing repairs, is now seen, with scaffold, etc., fixed. A peddler is now seen approaching with his pack in shape of a large pannier strapped to his back. Just as he arrives under the window the daughter is seen to fall from the roof, and the peddler is thus saved from danger. The mother next follows, and her hair catching one of the beams of the scaffold, she is also saved from harm and is gently brought to the ground, falling on her daughter, and both rejoice at their miraculous escape, and go for the police to help them. In the meantime, the husband and father in the home, overcome by the horror of the tragedy, is instantly sobered, and in remorse for his drunken freak, looks round, and seeing a piece of rope, proceeds to hang himself. The rope breaks and lands him in a bucket of water, which further cools off the effects of the liquor, when to his utter bewilderment his wife and daughter appear, accompanied by an officer. The now thoroughly sobered man is overjoyed to find they are not hurt and begs their forgiveness, which is granted. He then signs the pledge promising to abstain in future from all intoxicants, to the great joy and delight of his now happy wife and daughter.

"THE BUTTERFLIES."

In a Japanese garden gather maidens with nets to catch butterflies, all in the joy of life and budding maidenhood; fresh with sweetness of blithe Spring; the first fantastic toe "tripping" the limpid music arranged for this unique piece of art. In a large cage a pretty colored butterfly is brought in, to delight the winsome maidens, who to execute a pretty umbrella dance the poor butterflies are forced to entertain the merry group. Scenes are passed and the pretty butterfly is imprisoned again in the cage. Forth from the sweet-scented garden appears the butterfly's companion; a cage opens and the two embrace and flutter to the sensuous music; when, lo! appears the merry group of maids and master, who, in the agitation that ensues, catches the strange butterfly and cruelly cuts away the gossamer wings and leaves him trembling, feeble and feeble, to die. Then Nemesis, the avenging hosts of butterflies, gather and swarm about the cruel master and cast him into the flames, leaving him away to be the victim of their dazzling, bewildering dance. Around him they gather, and to the exquisite melody of a waltz they fill the scene with the wonder of their dance. Upon their floods of gorgeous colors in ever varying harmonies are thrown, suited to the rhythmic whirl of the music and dance. No more dazzling effect has probably been attempted than is here used, color, music and dance.

We understand the Society Italian "Cines" were commissioned by the King of Italy to compose fitting music for the famous Japanese Butterfly. Don and I arranged and present same at a lawn fête given in the gardens of the Quirinal Palace, and under royal consent procure a cinematograph negative for presentation to the world.

FRANCESCA DI RIMINI

is a Vitaphone production.

Scene 1.—The Letter. Francesca, surrounded by ladies-in-waiting at the palace. Her father enters, and together they read a letter from Lanciotto, asking for the hand of Francesca. Both are overjoyed at the union of the two great houses in marriage, and the daughter retires to dress for Lanciotto's arrival.

Scene 2.—Love at first sight. Francesca on throne. A page enters, announces arrival of the guest. Paola (Lanciotto's brother) enters, hands her the parchment from his brother—their eyes meet—it is love at first sight. With an effort Paola withdraws. Francesca unravels the parchment to find that Lanciotto has been called to war, and has sent his brother to act as proxy until his return. Francesca is horrified as she realizes that her heart has been given to the brother, while Paola is dismayed at being false to his brother's trust. After perusing the letter, Francesca gives her consent to marry the brother, and as the messenger leaves, falls back unconscious.

Scene 3.—The Bridgroom. The father, Paola and Lanciotto enter. The latter is mishapen and looks still more ugly in comparison with his handsome brother. Lanciotto is introduced, advances to kiss Francesca; she gazes upon her future husband, then recoils, disgusted and heart-broken.

Scene 4.—The Wedding: The church is filled with the court, the priest, Lanciotto and Paola waiting. Francesca and her father arrive, the ceremony goes on; the priest pronounces his blessing. Lanciotto attempts to kiss his bride, but she shrinks

from him. In despair and sorrow he realizes his wife does not love him. At this point a messenger in great excitement enters, and announces that the bridegroom must go to the front immediately. He buckles his sword, leaves his bride in Paola's care and hastily departs.

Scene 5.—The Lovers. Francesca and Paola are sitting on a bench in the palace gardens. He is reading to her, but the love existing is frequently shown in shy glances. Pepe, the court jester, brings a message from the castle. Paola drops the book, and with a lingering farewell look, reluctantly leaves. In the hurry his cap has been forgotten. Francesca sees it, holds it to her heart, and kisses it repeatedly. Paola returns, looking for his cap, and starts back as he realizes what this action means. He takes her in his arms and kisses her ardently. Both vow eternal fidelity. Pepe, the jester, enters at this unexpected moment, unperceived by the lovers. Surprised, horror, then fiendish rage, are depicted on his countenance as he rushes away to inform his master, Lanciotto.

Scene 6.—Lanciotto is sitting musing over a fire at the castle. He is alone and is kissing a photo of his bride, as the jester staggers up and tells of his discovery. Lanciotto, in ungovernable rage, rushes madly about, bids the "tale-bearer" say his prayers, and then stabs him in the back as the only way to prevent the tale from spreading.

Scene 7.—Seated in a room at the castle, Francesca and Paola are in the midst of a love scene, when the curtains are pulled down and the haggard face of Lanciotto looks down upon them. Expressions of despair, hate, jealousy and revenge rapidly cross his countenance. As the lovers arise, the travel-stained husband enters; both fall back in horror and fear. They realize the fate in store for them, take one long last embrace and farewell kiss, as Lanciotto, enraged, stabs Francesca to the heart. Paola kneels beside the body and is himself stabbed by the thoroughly frenzied brother. Lanciotto raises his hand to heaven as though to justify the deed, laughs insanely as he gazes down upon the dead, then stabs himself and falls dead.

GALVANIC FLUID: OR, MORE LIQUID ELECTRICITY.

This picture, a worthy successor to Vitaphone's "Liquid Electricity," opens showing an exterior view of the laboratory of "Prof. Watt, Inventor of Liquid Electricity." The first scene is a woman in a nursemaid wheeling a baby carriage. The Professor sprays the girl with some of his wonderful fluid and she and the baby fly rapidly around the flower beds, then go out of sight. Together along the inventor meets four very decrepit old men, hobbling along on sticks and crutches. A spray and they dance, kick up their legs, throw the crutches away, play leapfrog, then sprint down the street. A chauffeur, whose auto has broken down, is asleep with both feet resting on the wheel. The professor's spray is played upon the crippled machine, it springs forward and does several seemingly impossible stunts. During this time a horse and wagon drives up and gets sprayed, and the horse, wagon and auto fly around. A mounted cop rides up, gets into the vortex. The car wheel is rolled around, including the mounted policeman. A Jewish peddler comes along, tries to force his wares on the inventor. The professor objects and sprinkles the Hebrew, who flies away like

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a scared deer. Some of the liquid is thrown on a trolley car. The car flies backward in the opposite direction, then forward, backward again, several times. A policeman sees these strange maneuvers, tries to arrest the professor. He gets sprayed and flies. Returns with three officers. They get sprayed and flee. The latter return with the captain and about a dozen policemen, followed by a large crowd. "Professor Watt" defies them, then sprays them all, making the squad do a drill, marching and countermarching, finally doing a leapfrog over the fat captain's back. The crowd moves back, the professor takes a "dose" himself and flies off down the street. From the distance we see the inventor tearing along toward home. He catches on a lamppost, whirls around several times, then steps up and into his house. The crowd rushes up, the professor opens the door, sprays his pursuers, who disappear entirely. The old man laughs jubilantly. By accident the syringe drops, causing a terrific explosion, which annihilates the wonderful inventor.

Pathe Freres issue this week:

SANDWICH WOMAN.

A shopkeeper finding his business slow hits upon a novel scheme. He is a boot and shoe merchant and employs a pretty cashier. He fits to her feet a pair of the finest shoes he keeps in stock and hangs a sandwich sign upon her, asking her to demonstrate his wares to whoever she may meet. She is a vivacious little miss and takes to the proposition at once. She goes forth into the street, and coming upon a group of old gentlemen she lifts her skirt and shows them a dainty limb, and of course the shoe. They immediately follow her, and soon she is leading a veritable army, for all she needs to do is to exhibit her ankle and the spectator joins the ranks. Through streets and avenues they all following joyfully. Arriving at a police station, a number of officers endeavor to stop the throng, but the girl shows them what the others saw and they, too, are seen following her. When they reach the shop the girl's employer is waiting for them anxiously. Some fifty in number swarm into the store and soon the entire stock is spread out before them, and they are carrying bundles under their arms; even the policemen depart with new boots. When they all depart the shop looks as if a cyclone struck it, but the merchant and his cashier overlook this when they begin the count of their huge pile of money.

THE FLOWER OF YOUTH.

In a cave where red light continually flows and curious forms resembling phantasms make their way among the crags suddenly appears in a burst of zig-zag fire the demon chief of the mystic domain. It appears that the ghosts are old women who are doomed to eternal misery in the cave, and one of them suddenly succeeds in escaping from its depths. She goes out in search of the flower of youth, but an infernal imp precedes her and plays havoc with her endeavors. He throws all kinds of fire mazes about her and even transforms the ground that she walks upon. She sees the flower she seeks and stoops to pluck it, but the imp is a whit too quick for her and she is driven back by a column of flame. Finally by the side of a pond she comes upon the fairy whose aid she asks and which is promptly given. The fairy plucks the flower for her, and as soon as she receives it she is transformed into a pretty girl. Accompanied by the fairy, she now goes into the field and plucks the

flowers at will. The imp tries to thwart her with fire and transformations, but the kind fairy helps her through it and places an armful of the magic flowers. As she holds each one up there appears in the center a smiling, nodding face.

ARTISTIC RAGPICKERS.

Two ragpickers enter their hovel, with their bags of scraps. After a little preliminary comedy they set up a white sheet. One of the ragpickers now takes a handful of scraps from the bag and throws them in confusion on the sheet. They immediately begin to dance and hop about on the white background and when they stop they have made a complete likeness of the King of England. The scraps are taken off, and another handful thrown on, which in some manner resolve themselves into the likeness of the President of France. In this order then follow pictures of crowned heads of Europe and our own Theodore also. As the parts each line comes together, various limbs, noses and mustaches fly about in weird fashion, before finally jumping into place. Now the ragpickers do some lightning work in clay, modeling all kinds of funny faces, and weird contortions seeming to grow out of lumps of clay with no human aid. The manipulators then gather up their paraphernalia and depart.

And

A GAMBLE FOR A WOMAN.

A schoolboy leaves his home with books under his arm and starts out for his studies. On the way he stops at a newsstand and is surprised to read an advertisement to the effect that a fellow will be taken prize being a beautiful girl. He forgets entirely about school and goes forth to the drawing. The scene of the contest is now in view, the horde of competitors, old and young, clamoring for admittance. They are finally allowed in and each takes a ballot bearing a number from a table. They pass into another room and when they are seated the director of the lottery begins to turn the charge wheel upon which are numbers. The roulette stops at a number, and to everybody's surprise the winner proves to be the little boy. The prize promptly comes toward him and carries him off under her arm into a carriage 'mid the cheers of the crowd. Meanwhile the parents have received a note from the professor informing them of their son's absence. The father goes to the police station and from there to the school, but there is no trace of the son. During this time the boy has taken his lady friend to a fashionable restaurant to dine. He is making merry, drinking and smoking, when he hears the familiar sound of his father's voice. He ducks under the table, but he is too late, for his father has sight of him, and after wrecking the dining-room captures him and spansks him vigorously. This done he turns to the lady, and looking at her indignantly for a moment, waxes soft under her smile, however, and meekly proffers his card, which reads that he receives from two to four daily.



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Editorial.

The United Film Service Association and the Film Manufacturers.

The Buffalo convention is a thing of the past. On February 8 and 9 there was formed one of the largest combines of industries, comprising manufacturers and film rental concerns of America, that are recorded in the history of cinematography.

Headed by the Edison Manufacturing Company, who claim to hold the sole right to issue licenses to manufacturers to use a perforated film, the following firms are in the combine: Kalem Company, Inc., New York; Vitagraph of America, New York; Pathe Freres (France), New York; Geo. Melies (France), New York; S. Lubin, Philadelphia; Essanay Film Manufacturing Company, Chicago, and Selig Polyscope Company, Chicago, together with the film renting concerns whose names appear on another page. We don't know whether to call this a gigantic trust, or a combine, or an association for the improvement of trade and protection of allied interests. Our attitude up to the present has been one of neutrality, a position which we will retain and simply state facts without fear or favor. We have been interested spectators of a game of chess, and have been absorbed in the various moves of the players; so much so, that when we saw a bad move, we gave forth an exclamation at the carelessness of the players, when a pawn, or other piece, was captured through an inadvertent move. The game is still before us; the supreme move of *checkmate* is not yet made.

Since our return from Buffalo we have been inundated with queries as to the position of those firms outside the combine; what they are to do and how they can over-

come the difficulties now besetting them. At present we have no means of knowing. All we can say is, have patience. You may go out of business on March 1 (the time limit set), or you may not. There is a trite saying that "*He who laughs last laughs long*," and the last laugh is not yet laughed. On other pages we have given the opinions of the press, and ask our readers to peruse those, and if they can glean any comfort from them, it is their's. One way out of the difficulty is for those renters who stand to lose their all to join with a concern already in the combine and act as agent or sub-office until such time as the strain is made less tense.

We feel sorry for those renters who were so short-sighted as to refuse, till too late, to join the United Film Association. We urged them, by voice and pen in these columns, to get in line, but, "*Qui Bono*," you can lead a horse to water, but you can't make him drink; and now they must pay \$5,000 and wait one year for admittance. Who's to blame?

Who is left out?

The manufacturing firms not in the above combine are, in America: American Biograph, New York; Baker Manufacturing Company, Chicago; Payne Company, Rochester; Goodfellow Manufacturing Company, Detroit; O. T. Crawford Company, St. Louis; Penn Manufacturing Company, Pennsylvania, and Cameraphone Company, New York. Abroad, with American representatives: Urban Eclipse Company, London; Warwick Trading Company, London; Carlo Rossi, Italy; Gaumont Company, Paris, and Theo. Pathe, Paris—represented by Kleine Optical Company. Society Italian Cines, Rome; Williamson & Co., London—represented by Chas. Dressler Company, Cricks & Sharp, London; Sheffield Photo Company, Sheffield; General Cinematograph Company, London; Hepworth & Co., London—represented by Williams, Brown & Earle. In addition to these, there are two or three firms who import films, Swedish, Danish, German and Norwegian firms.

It was stated at the convention that Geo. Eastman had signed an agreement not to supply any of the above firms with film. We did not see the agreement, nor could we learn of anyone who had.

Our advice to our readers is: Do not be unnecessarily alarmed; bide a wee in patience, and no doubt most of the difficulties that look so formidable will prove very easy after all.

The Platform of the Association

It is claimed that the motives which led to the combination of interests between the manufacturers were "ninety-nine parts commercial and one part legal, the legal aspect being only a stepping stone to accomplish the prime object of placing the business on a substantial footing for the ultimate benefit of all concerned." Be that as it may, it has long been obvious to all that certain abuses were rapidly bringing about a state of affairs which heralded ruin to the entire business.

As conditions existed there was no incentive to manufacturers to put forth their best efforts to produce films that were photographically perfect as well as morally clean. Productions which should never have seen the light of day and which could not be sold at the regular price would be disposed of at any figure. On the other hand, film renters would send out films as long as a sprocket hole remained, whereas in future all film must be returned to the manufacturer after a certain date.

It is readily seen that much good will come from certain of the resolutions adopted provided that they are rigidly adhered to. If the quality of the show is alone improved it will restore this form of entertainment to public favor and tend to ensure its permanence and growth. The film renters still have it in their power to work together for this end. They are not compelled to purchase all the products of the league of manufacturers and those who furnish the best selection in the best condition will get the cream of the business.

What a pity it is that a resolution was not presented and adopted at the Buffalo meeting that all the renters should empty their vaults of the miles of junk they now retain, the same to be credited to them by the manufacturers at a price mutually agreed upon. What a glorious bonfire this would have made to celebrate the formation of the Film Service Association and blazon its way to success.

The Position of the American Mutoscope and Biograph Company.

Owing to the tense position of affairs we interviewed Messrs. Kennedy and Marvin, of the Biograph Company, and the following signed statement is the reply to the trade:

"We were urged to join the Edison-Pathe combination, but we refused.

"The Court of Appeals has twice repudiated the claims of Edison that he is the creator of the moving picture art, and has limited his patent to his own particular form of apparatus. The same court has also decided that our apparatus does not infringe the Edison patent.

"We stand absolutely independent and protected by our own patents.

"We have largely increased our capacity and are prepared to regularly supply our own films and the films of the best foreign manufacturers in any quantity.

"We will, at our own expense, protect our customers from any form of patent persecution in connection with film supplied by us.

"Edison cannot obtain an injunction against any renter or exhibitor for the reason that his film patent has not been adjudicated and a decision cannot be obtained in less than two years."

"H. N. MARVIN.
"I. J. KENNEDY."

The greatest laugh producer of recent issue is "The Runaway Horse" and another equally hilarious is "Bobby's Kodak." Feature films for some time to come will be "Monte Cristo," a dramatic triumph, and "Incendiary Foreman," which produces a realistic fire scene. Pathos is delicately and effectively rendered in "Evangeline," while "Babies Will Play" cannot fail to please the ladies and children, and "The Butterflies" with its beautiful coloring and special music, is a pleasing innovation and a distinct departure from the beaten track.

In the *Billboard* we notice an advertisement of "Post Cards of the Boyertown Theater Horror." The maker should be ostracised. Such sordid pandering to the lowest tastes is deplorable.

Why not subscribe now. You can not afford to miss a copy.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER II.

THE OPERATING ROOM.

Altogether too little attention is paid to the operating room by the average designer and builder of motion picture theaters. Their idea seems to resemble that of the housewife who, when interrogated concerning the plans for a new home, told her husband: "Now, John, you make plenty of closets and whatever is left make up into rooms." Judging by some of the operating rooms the writer has viewed the idea of the builder was that if anything was left after everything else was provided for it would answer for the machine booth.

In planning a motion picture theater it is well to consider that it is what comes from the operating room that brings in the box-office receipts. This being the case, it would seem that every preparation should be made to enable the operator to put on a first-class show. This he cannot and will not do in a little two by four iron-lined hole-in-the-wall, where everything is inconvenient and nothing is arranged for convenience or comfort.

The operating room should in all cases be at least six feet from floor to ceiling—deeper if possible. It should be large enough to allow of a small work bench, preferably on the operating side of the machine, with not less than two (and there should be three) feet on either side of and behind the machine. Directly at the rear of the projecting apparatus should be located a window arranged to open for ventilation in Summer as well as to afford light by day. The room should be lined, top, bottom and sides, with substantial sheet metal laid on quarter-inch asbestos, and the room itself should be connected, by a metal pipe not less than eight inches in diameter, either with an ample flue or the open air, the pipe to tap into the ceiling and be at all times open. This will, in event of fire, allow the smoke and much of the heat to escape at least long enough for the audience to get out of the building. If the film box itself (where one is used) be connected to this pipe, a whole box full of film may burn and no one outside the operating room be the wiser. On the operating side of the machine, if the floor be ironclad, should be spread either a rubber mat or a square of heavy linoleum. About the walls should be placed plenty of hooks and on them should be hung neatly coiled wire of useful sizes, extra lamp and lamp parts, extra slide carrier, etc., all ready to hand in case of emergency. On the wall on the operating side of machine should be a case of "pigeon holes" to hold carbons, tint slides, fuse wire, leader and tailpiece film, etc., all ready for instant use. How many times it happens to the careless operator that he is compelled to spend more time rummaging and searching for material to make repairs than is required to make the repair itself. Keep everything neat in the operating room, and everything in its place, so that when an accident occurs (as they will to the best) you will be able to instantly lay your hand on whatever is needed and waste no time when an audience is waiting. Every operating room should be provided with a small electric fan for ventilation in Summer. No operator can or will do his best when the perspiration is dripping from the end of his nose and fingertips, especially when he knows it is caused mainly by stinginess on the part of his employer. An arc lamp in a small room in Summer is a warm proposition at best, and you may gamble that the man-behind-the-gun won't

have any icicles hanging to his whiskers even with a fan. The peephole should be of ample size and in position to allow the operator at all times a clear, unobstructed view of the picture. He *must* watch the picture constantly if he makes a good one, and he won't do it so well if it is not handy. Of course, there should be a full complement of tools such as pliers (with tape-wound handles), files, screwdrivers of various sizes, hammer, etc., and a wood rasp for sharpening carbons. There should be ample light provided, for when a breakdown occurs and an audience is waiting one must work fast—a thing not easily done in poor light. The switchbox should be located directly in front of the operator as he sits at the machine, so that he may instantly pull the switch if anything happens. All wires should be encased in tubing and the operating room door should open outward but be held shut by a stout spring.

It costs money to fit up this kind of a room—yes. But when you have it done you are in position to say to the operator (assuming that you put in a good machine), "You give a good show," and it is up to him to do it or quit.

THE CURTAIN.

A curtain just exactly the width of the moving picture, surrounded by a flaring proscenium, produces the best possible effect. If, however, your curtain is larger than your picture, it will be found to add greatly to the effect if the surplus be blocked off in dead black (not a shiny black, but a dead one). Plain white plaster makes the ideal curtain, though tightly stretched cloth answers almost as well. Sheet metal may be used by covering the seams with white lead putty paste and painting with white lead mixed with turpentine, to which should be added just a little linseed oil. Kalsomine is better, but likely to peel on metal. Add just a tinge of blue to the white. It is sometimes desirable to locate the machine behind the curtain. This may best be done by using a thin cheesecloth. Quite a heavy cloth may be used, however, by keeping it wet. When a plaster curtain acquires dirty spots they may be removed with No. 1 sandpaper.

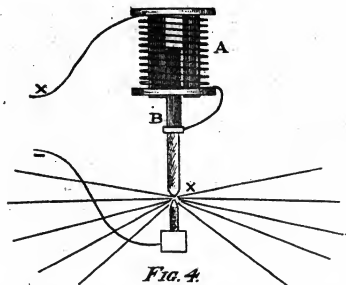
"The Current and Wiring" next week.

The Electric Light in the Optical Lantern.

No. 3.—By C. M. H.

An automatic arc lamp is one in which the carbon rods are gradually fed forward as they are consumed by a mechanical contrivance which is controlled by the electric current. It has already been stated that the gap between the carbon points offers a high resistance to the passage of the electricity, because of the poor conductivity of the intensely hot carbon vapor with which it is filled. It will be readily understood, therefore, that the greater this distance between the carbon points the higher will be the resistance which the space offers to the passage of the electricity. Now, it is one of the first laws of the science of electricity that the quantity of current which flows around a given circuit is inversely proportional—other things being equal—to the amount of resistance which that current offers to its passage; consequently, as this distance between the carbon points increases, or in other words, as the arc grows longer the quantity of electricity consumed by the lamp diminishes proportionately. It is upon this circumstance that the principle of all automatic regulators depends.

To see how this principle is applied, let us imagine an



automatic lamp (Fig. 4) constructed on the very simplest lines. A is an electro magnet, through which the electric current which feeds the arc has to pass, and whose magnetic strength is, of course, strictly proportional to the strength of that current. It follows that as the carbons are consumed and the distance between their points increases, the attractive force which the magnet exerts upon the armature (B) will grow smaller and smaller. The iron core of the magnet is hollow, and the cylindrical armature is free to work up and down in its centre, so that it will rise to its highest position when the magnet is at its strongest, and sink lower and lower as the attractive power grows less. Suppose that one of the carbons—say the upper one—is attached to this armature, the other one being a fixture, while there is no current flowing through the circuit, the two carbons will be in contact, for the upper one will rest upon its fellow by its own weight, and that the carbons should touch, it will be remembered, is a necessary condition of the striking of the arc.

Now, suppose that the electric current is switched on. At the first moment there will, of course, be practically no resistance to its passage, for the electrodes are in contact with one another, and as this great flow of current has to pass through the magnet, it will immediately assert a powerful attractive force upon the armature, and will suck it up and draw the carbons apart. As the points separate, however, the strength of the current will be greatly reduced, the magnet will become weaker in proportion, and a state of equilibrium will quickly be reached when the carbon points are distant from one another by the extent necessary for the maintenance of the arc at its best. Then, as the rods are gradually consumed and the arc grows longer, the strength of the current will be diminished, the magnet, suddenly losing its power, will drop the upper carbon and immediately pick it up again when the arc is re-established. I think it will be hardly necessary to point out that this is a very imaginary case, for a lamp built upon such simple lines as this would be utterly impracticable. If, however, such a contrivance as this were a practical possibility, it would be called a monophotal lamp; that is to say, it would only work when there were no other lamps burning upon the same circuit, for any variation in the strength of the current supplied to it would influence the light by altering the distance between the carbon points. To overcome this difficulty, what is known as the "differential" principle was devised.

That principle I will now try to explain. There are two magnets employed, one being wound with thick wire

through which the main current has to pass, just as in the previous case, while the other is wound with a great quantity of very fine wire, and is connected direct with the main circuit, so that a certain amount of electricity is always flowing through it so long as the current is switched on, and quite independently of the resistance of the arc, or indeed of whether the light is burning at all. So it will be seen the current divides directly it enters the lamp, part of it flowing through the coils of the main magnet and across the arc, while the small remainder is shunted into the auxiliary or "shunt" magnet as it is called for this reason, and there exhausts itself in merely maintaining the strength of that magnet's attractive power. The great quantity of very fine wire with which this second magnet is wound confers upon it a very high, and, of course, constant resistance, so high that only a very small quantity of electricity is able to flow through it. As the resistance is unalterable, the strength of this magnet is strictly proportionate to the strength of the current which is flowing round it, and as this magnet pulls in the opposite direction to the main one, it will exactly compensate for any variation in the power of the main magnet which is due to fluctuations in the potential of the main circuit.

I do not know whether I have made this rather complex explanation sufficiently clear. There are two electromagnets, one more powerful than the other, but both working on branches of the same circuit, so that any variation in the strength of that circuit will affect each alike, and the relation of the strength of one to that of the other will not vary with any fluctuations in the potential of that circuit. But the main magnet depends for its strength upon the variable resistance of the arc, so that the regulation of the distance between the carbon points will depend upon the amount of current crossing the arc as compared with its strength at the terminals of the lamp, and only the amount of light, not the length of the arc, will be affected by the variations in the current supplied to the lamp.—*The Kinematograph and Lantern Weekly*.

(To be continued.)

Keen Competition between Film Manufacturers.

The following letters, with the comment thereon, appear in our French contemporary, *Argus Phono-Cinema*, Paris. On being asked to publish these letters we submitted the translation to the representative of Pathe Freres, and their reply is subjoined:

HONESTY AMONG AUTHORS OF CINEMATOGRAPH FILMS.

The Rooster Parading in the Plumes of the Peacock.

We have frequently had to refer to the unprincipled manner in which certain publishers of cinematograph films copy the subjects of their contemporaries.

When this is confined to mere similarity of plot or choice of subject, the practice may be reasonably excused, as it may be presumed that the selection and photographic rendering was also their own conception. But when the publishers of films take upon themselves to make pure and simple copies of their competitors' work, there is more than lack of common decency; in fact, they have entirely overstepped the bounds of commercial propriety and may be plainly, if not politely, described as thieves.

Our esteemed Italian contemporary, the *Revista Fona-Cinematographica*, publishes on this subject the following letter, which was received from M. Luigi Maronne. We reproduce it literally, taking care to preserve as far as possible the expressions of the Italian correspondent:

Rome, Italy.

An employee of the Society Italian Cines of Rome, M. Velle, having left that concern to enter the employment of Pathe Freres, has reproduced for the latter concern some cinematograph scenes made at Rome for the Cines. He not only reproduced the subjects of which he was the originator, but he also appropriated the ideas of another employee of the Cines, Egidio Rossi.

I do not wish to say anything in disparagement of M. Velle, having known him slightly when I belonged to the Italian Society Cines, but it must be admitted that his action is entirely unjustifiable. The Cines Society pay very liberally for the production of cinematograph subjects, and it seems to M. Velle, that M. Velle, having a fixed salary of 1,000 francs per month and an allowance of two francs per metre of film negative produced by him, the Society treated him with every possible consideration, and especially as it made him an additional allowance for two assistants.

It is not evident what inducement or reason M. Velle had for leaving the Society Cines, but whatever the reason, had he the right to reproduce for another concern the subjects for which he had been already paid by the Society Italian Cines?

The question also arises—Was this piracy only permitted or was it suggested by the house of Pathe Freres? In either case, is not this the climax of infidelity for a house which ought to have more self-respect? But the house of Pathe Freres does not trouble itself with these minor details as may be seen by its extending its tentacles in every direction, ruthlessly grasping everything in its sight.

What does this august Parisian house want? Can it not be content with the enormous profits which it already realizes from Italy? Does it want to monopolize the entire cinematograph industry of the whole world? Is it afraid of the fair competition of Italy? We have not yet arrived at the point where we have to steal their ideas, and, thank God! we have sufficient resources of our own and have no occasion to!

And if the house of Pathe Freres has no sense of honor, it was the duty of M. Velle to refuse to do such a thing and to remember that we do not only live for gain. Honestly, above all, my dear friend Velle! If a cinematograph establishment asked us to connive in such a wrong-doing, it would be our duty to refuse and to show that our honor as an artist was not for sale! The mere fact that you are in France and we are in Italy is no reason why we should take each other's scalp. From the standpoint of Art there is no France and no Italy but we belong to the entire world. Let us shake hands and work together as becomes true artists.

By this fault-finding I do not pose as the champion of the Cines Society, which, by the way, has no need of such defenses; but, merely by throwing light on this subject, to show the necessity of some international legislation to protect the rights of cinematograph authors. If such a law were in effect, would the house of Pathe Freres have been guilty of such plagiarism?

Who is to reimburse the Cines for the wrong done to them? If a customer has bought duplicate subjects from both houses, who is to reimburse him for the useless expense?

If we were thus protected by the law the roster of Pathe Freres would not always be the first to announce the rising of the sun.

LUIGI MARONNE.

Rome, Italy.

Dear Sirs—Serious annoyances which have frequently occurred of late in the cinematograph market, to the detriment of ourselves and of our customers, has obliged us to abandon our usual reserve and speak freely.

For several months, Pathe Freres, manufacturers of films in Paris, have taken the liberty to copy many of the subjects published by our house. This copying extends to the minutest details, changing neither the actions, the scenery, nor the costumes. A previous employee of ours evidently thinks himself at liberty to reproduce for Pathe Freres all the subjects that he composed for the Cines and for which he has been already well paid by us.

It is on this account that there are now on the market duplicate identical subjects bearing the trade-marks "Cine" and "Pathe," such as "Dreamland," "The Little Wizard," "Watch-Secret," "Punchinello," and "The Mysterious Accordion." We might mention others, such as "The Little Japanese," lately published by Pathe, and which we did not care to publish, but which is an exact copy of the negative which our former employee produced for the Cines.

It would hardly be proper for us to make such statements but for the fact that we can furnish documents giving indis-

putable proof to all who for so long a time have wondered why the same subjects were being published simultaneously by two different establishments.

All honest men should be able to pass judgment on such actions, which unfortunately escape the rigor of the law. As for us, without worrying over the above incidents, we continue to conduct our business in the same becoming manner which has always been characteristic of our house and which brings us the continued esteem of our numerous and daily increasing clientele.

SOCIETY ITALIAN CINES.

New York, February 6, 1908.

Our attention has been called to a letter in the *Revista Fona-Cinematographica*, in which the writer, M. Luigi Maronni, makes certain disparaging statements regarding the firm of Pathe Freres. He neglects to state, however, that the artist, M. Velle, was originally in our employ, having been educated by us in the art of producing film subjects. He is also silent on the fact that M. Velle, along with other of our employees, were offered inducements by the Society Italian Cines to leave our firm and come to the new firm. In the trade, however, that they sent out circulars boasting of the fact that they had secured the services of M. Velle, of Pathe Freres, and in it mentioned the titles of popular films that M. Velle had produced while with us. It is also well known to the trade that the fact that they for a time secured our workmen was the only thing which enabled them to produce any films worthy of mention.

Strictly speaking, the creations of the brain of M. Velle were the property of Pathe Freres, and the statement of the Cines Society that they produced any of his films in the short time that he was with them is a candid admission of their own wrong-doing.

We are not asking any favors from the Society Italian Cines and are not seeking any controversy with them, but we wish it clearly understood that we intend to protect our rights and our good name. If the Society Italian Cines become a factor in this field and earn for themselves the respect of the trade they should educate their own artists and invent their own plots and apparatus, as we have done, and not appropriate the brains and ideas of those who have already paved the way to the success of this profession.

PATHE FRERES

By T. A. Berst, Asst. Treas.

The Combine as Viewed by the Daily Press.

MOVING PICTURES FORM A GIANT COMBINATION AND IS THREATENED WITH WAR.

A war in the moving picture field which may affect not only American exhibitors, renters and manufacturers of films, but also those of Europe, threatens, as a result of a convention in the Lafayette Hotel on February 8, when members of the United Film Renters' National Protective Association met the manufacturers' association to discuss ways and means to regulate the trade. A common ground was reached in a secret meeting, and a combination formed to regulate prices, by the two associations. A general advance of 25 per cent. in the price of rental of films to exhibitors was agreed upon, and the manufacturers' body pledged itself to sell only to members of the Renters' Association, which, on its part, agreed to uphold the standard of the exhibitors and maintain the prices agreed upon.

The first rumble of the approaching storm was heard, however, when the interests of the Society Italian Cines, manufacturers, of Rome, Italy, were seen to clash with the interests of Pathe Freres, who, with the patronage of the Edison Manufacturing Company of Orange, N. J., are the largest exporters of undeveloped films to the United States. The rivalry between the two companies, in Europe, has been a matter of several months. It is said pyrotechnics were in order when the representatives of the Italian company were ignored on the floor of the convention. Matters reached a climax, when the name of the Italian company was omitted from the roster of those favorable to the project for the uplift of the business. The Williams, Browne & Earle Company, of Philadelphia, importers, also were omitted. The American Biograph Company, which has fought the Edison people in the courts, was not represented at the meeting.

"We mean fight," said T. W. Ullman, representative for the Society Italian Cines. "The American Biograph Company is in a position to increase its output, and it is manufacturing in spite

of the efforts of the Edison people. We may join forces with them."

Renters Have Trouble.

Similar friction is said to have been experienced when the Renters' Association recently was organized. It has a membership roll of 120, but several members are said to be in revolt, and not only refuse to give their exclusive trade to the allied Edison interests, but openly to have joined forces with the disaffected manufacturers. It is said that the credentials of some of the delegates to yesterday's convention were rejected.

"We are prepared to cast in our lot with the American Biograph people, if freedom of purchase is denied us," said W. H. Goodfellow, of the Detroit Film Exchange. "We are not in sympathy with any freeze out."

James B. Clark, of the Pittsburgh Calcium Light Company, is president of the organization, and D. McDonald, a New York attorney, is secretary. Representatives from many amusement journals in the country, including C. H. Allhouse, of the Cleveland Clipper and the Film Exhibitor; Warren A. Patrick, of the Chicago Show World; Leon J. Rubinstein of the Views and Film Index; Alfred H. Saunders and J. P. Chalmers of Moving Picture World, and a representative of the New York Billboard, were in attendance at the convention.—Buffalo Courier, Sunday, February 9.

[We were credited with being the author of the above by someone, maliciously inclined, and wish to protest strongly against such assertion. In the presence of witnesses we interviewed the reporter and he assured us that he had not seen us, nor had any knowledge from us. He further stated that a sum of money had been offered to him, not to give publicity to the statements, which made him all the more satisfied that, as he said, he had got the goods and the story was too good for him to be bribed not to tell it.—Ed.]

FIRMS EXCLUDED FROM NEWLY FORMED COMBINATION OF FILM MANUFACTURERS AND RENTERS SAY THEY WILL BEGIN SUIT UNDER THE SHERMAN ANTI-TRUST LAW.

Indications that a crisis has been reached in the affairs of the moving picture film manufacturers and the renters, or middlemen, is seen in the persistent rumors that simultaneous suits will be brought against the two associations, under the Sherman anti-trust law, in the States of Ohio and Illinois.

An agreement, it is said, was reached by the two associations to create a general advance of twenty-five per cent. in the prices of films to the exhibitors at a convention held in the Lafayette Hotel Saturday and Sunday. It also was agreed, it is asserted, by the manufacturers' association, which is composed of eight firms, not to sell to any person or firm not a member of the United Film Renters' Association. The renters reciprocated with an agreement not to buy outside the ranks of the manufacturers' association. It is conceded that the manufacturers' association is controlled by the Edison Manufacturing Company, of Orange, N. J., and subsidiary companies, and the firm of Pathe Freres of Paris, France, the largest exporters of undeveloped moving picture films to the United States.

Suits by Outsiders.

The threatened suits are said to come from outside manufacturers and renters, who were refused admission to the organizations, and to the newly-formed combination, it is said, by the allied interests of the Edison Company and Pathe Freres. Among them are the Society Italian Cines of Rome, Italy; the Williams, Browne & Earle Company, importers, of New York, and the Kleine Optical Company of Chicago. A rate war on imported goods from Europe has been in progress between the Italian company and Pathe Freres for the control of the American market, for several weeks.

W. Ullman, who is manager of the American interests of the Italian company, openly threatened fight on the combination Saturday. He said it was possible that the Society Italian Cines would join forces with the American Biograph Company, an independent manufacturing company which is said to have won several suits from the Edison Company, regarding patent rights to a machine for taking moving pictures.

The suit in Ohio, it is said, will be undertaken by the United Moving Picture Exhibitors' Association, of Cleveland. Representation will be made Monday, it is declared, to United States District Attorney J. J. Sullivan, of Cleveland, to immediately institute suits against the newly formed combination, on the ground that a conspiracy in restraint of trade has been formed. Exhibitors of moving pictures all over the country who have enjoyed cheap prices on films as a result of rate war, are said

to have expressed antagonism to the formation of the combination, and to be preparing protests against the raise in rates. The exhibitors, however, have been powerless to prevent the meetings of the renters and manufacturers.

Renters Organize.

Over 120 members from all parts of the country constitute the roster of the Renters' Association, which has been formed less than a week. It was decided yesterday to impose a \$5,000 initiation fee and not to admit any new members until a year shall have elapsed after the application shall have been filed with the secretary of the organization.

Positive verification for the rumor of the suit in Illinois could not be obtained. It is understood, however, that the representative of an interested Chicago firm of manufacturers made threats to bring such a suit.

Provision was made in the by-laws of the Renters' Association for the appointment of a commission to which all the output of the manufacturers must be submitted before being rented to exhibitors. The duties of the commission shall be to reject, with the authority of the association, all films of an immoral or risqué nature.

It is declared probable that all the renters dissatisfied with the inter-association purchase agreement, and the manufacturers barred from the negotiations, will attempt to join forces with the American Biograph Company and wage war with the Edison forces. A proposition to sell direct to the exhibitors, and eliminate the renter entirely, is said to be now under discussion by representatives of these firms.—Buffalo Courier, Monday, February 10.

WILL ELIMINATE EVIL PICTURES.

Patrons of moving picture shows will see no more immodest, immoral or suggestive pictures. Such was the vote of the United Film Exchange Association, now in convention at the Lafayette Hotel. The vote to abolish all kinds of suggestive pictures was unanimous. Another kind of picture that is objectionable to the public and will be removed from all moving picture shows is the sort that depicts crime.

"These pictures have brought discredit generally on the moving picture business," said F. C. Likin, of Chicago, vice-president of the association, yesterday. "The patrons of nickelodeons and moving picture shows are largely women and children, and to gain the better class of trade, such a step of elimination of objectionable pictures has been found necessary."

The convention here, which began its sessions last Saturday, held three meetings yesterday, at questions of morality in pictures are considered by the members to be good Sunday work.

The association has about 125 members from all parts of the United States. They are not the men who run the little shows, but the men who rent the films to the exhibitors. But behind the whole proposition is the Edison company, which controls all the manufacturers of films.

At Saturday's session three manufacturers, who have been licensed by the Edison Company to make films, were charged by the association with making an inferior grade. On recommendation of the association, their right to manufacture films under the Edison patents was revoked.

This action caused a big fight in the convention. Many believed that the three manufacturers should not be ruined by the action of the convention, but the vote to revoke their licenses went through just the same. The officers of the association refused to give out the names of the three manufacturers.

Steps will be taken in the near future to take in all the old pictures that have been going the rounds for years in cheap moving picture shows. Another bad practice that has hurt the business has been the buying up of old and half-spooled films by concerns which sublet them to exhibitors at cheap rates. The convention voted that no member of the organization shall be allowed in the future to sell any films. When through leasing them, they are to be returned to the factories.

The convention will close its sessions to-day.—Buffalo Express, February 10.

MOVING PICTURE MEN MAY FIGHT.

Dissatisfaction is said to have arisen in the ranks of the moving picture manufacturers and some of the renters because of the deliberations of the manufacturers and the United Film Renters' Protective Association at the Lafayette Hotel yesterday. It would not be surprising if litigation resulted. Already there is talk of actions being instituted under the Sherman anti-trust law in the States of Ohio and Illinois. Representatives of the manufacturers and about 120 of the renters' association have held several sessions in this city since that Saturday afternoon.

Report has it that an agreement was reached by the two associations to create a general advance of 25 per cent. in the

price of films to the exhibitors. It was also agreed, it is reported, by the manufacturers' association, which is composed of eight firms, not to sell to any person or firm not a member of the renters' association. The Edison Manufacturing Company, of Orange, N. J., and subsidiary companies, and the Pathe Freres, of Paris, France, control the output of films. Outside manufacturers and renters, who have been refused admission to the newly created organizations, are threatening to bring the suits. Among these ostracized firms are the Society Italian Cines, of Rome, Italy; the Williams, Browne & Earle Company, importers, of New York, and the Kleine Optical Company, of Chicago. I. W. Ullman, manager of the American interests of the Italian Company, has openly threatened legal proceedings against the combination and intimated it was possible the Italian society would join hands with the American Biograph Company, an independent manufacturing concern.

The Ohio suit, it is said, will be undertaken by the United Moving Picture Exhibitors' Association of Cleveland. Most of the exhibitors who have been getting moving pictures at cheap prices are up in arms at the new laws set down by the controlling manufacturers.

Another step taken at the local meetings was to impose \$5,000 initiation fee, and not to admit any new members until a year shall have elapsed after the application has been filed with the secretary of the organization. It was also agreed to eliminate all pictures of immoral taint and pictures dealing with criminal acts.—Buffalo Enquirer, February 10.

MOVING PICTURES IN TIGHT TRUST.

In order to secure complete control of the moving picture business of this country, representing an investment of \$50,000,000, eight of the leading American and French manufacturers have formed an \$8,000,000 combination, which on Saturday last dictated its terms to 100 rental agents and 4,200 playhouses and five-cent amusement places throughout the country.

The rules adopted by the combined manufacturers will be strictly enforced, and it is frankly announced that those who do not live up to their terms will be forced out of business. The manufacturers protest that they have not formed a trust, and that the rules which they have adopted are solely for the protection of the public. They declare that it is only through the elimination of excessive competition that they will be able to guarantee the public the protection of all the latest and most improved pictures, without the expenditure of a large sum of money, which could not be safely invested under uncertain business conditions.

It is announced that under the terms of the combination agreement the seven manufacturing concerns—S. Lubin, of Philadelphia; the Vitaphone Company and the Essanay Company, of New York; Selig & Co. and Kalem, of Chicago, and the two French firms of Pathe and Melies—will recognize all claims of Thomas A. Edison, who will receive an annual royalty of \$200,000 for the use of his inventions in the manufacture of moving pictures. Edison, in turn, is bound to allow nobody outside his seven partners in the combination to use his inventions, without which it is impossible to make moving picture films. All suits which have been pending in the United States courts for the last nine years are thereby settled between Edison and the manufacturers, whom he at different times charged with infringing on his patent rights.

The eight manufacturers, including Edison, are further understood to have agreed to sell no films except to the too recognized "rental departments" of the combination. These departments are again forbidden to sell any films. The films are sold to them only for the purpose of being rented out to the show places, and the manufacturers retain for themselves the right to restrain the departments from furnishing films to any show place that, in the estimation of the manufacturers, is unfit and unsafe for a moving picture performance.

Want Licensed Operators.

The combination will also insist on having all operators of moving picture machines licensed. They declare that they will seek, as far as possible, to have laws passed in every State for licensing operators, as recommended by the coroner's jury which investigated the Boyertown Opera House horror. Where laws are not passed, the combined manufacturers will insist that operators undergo an examination before them or their representatives before being furnished to a show place in charge of such unlicensed operators.

Only the latest improved machines, with automatic shutters and magazine film rollers, which make a fire impossible, will be permitted in the use of the combined manufacturers, and they state that they will not tolerate the importation of any outside films from foreign countries, especially films of suggestive scenes.

"It is in no sense a trust that we have entered into," said Mr. Lubin yesterday. "There will be absolutely no increase in prices. We have reached an agreement only for the protection of the business and the public. We do not want our business injured by accidents. It is to our interest to protect the public and give them the best possible service. But to raise the moving picture business to a higher standard means the expenditure of an enormous sum of money, which no man would be safe in investing before the business was established, secured and protected against ruinous competition and court suits. The inventor is protected, and the manufacturer is protected now, so that we can work together for the advancement of the business and the better protection of the public."

"We will insist strictly on the elimination of all unsafe places. There are several in smaller towns which will be forced out of business. That cannot be avoided, and we will refuse to rent films to those places only because they endanger the public and, therefore, the reputation of our amusement business. We have adopted rules which provide that all machines must be in fireproof boxes and equipped with the latest safety devices."

"The standard of the pictures will also be raised, and nothing that is in the least suggestive will be tolerated. One result of this agreement, which gives us eight manufacturers exclusive control of the film-making business, is that we here in Philadelphia will shortly invest about \$45,000 in a large studio, covered on all sides with glass, and big enough for the enactment of any moving picture scene. We can afford to invest big sums in the business now, and we will show the world how to make moving pictures on a scale that has never been attempted."

Wedding Bells.—At the house of her father, at Kings Highway, N. Y., who gave the bride away, Miss May Rock, daughter of Wm. T. Rock (of Vitagraph of America), was married on February 6 to Mr. Carl J. Willatowski. There were present at the ceremony: Mr. and Mrs. Wm. T. Rock, Mr. and Mrs. J. B. Rock, Mr. and Mrs. W. B. Arthur, Mr. and Mrs. Ellwood, Mr. and Mrs. A. V. Smith, Mrs. Berg and Mr. Cooper, who provided the wedding lunch. Many and choice were the wedding gifts, among which were included a handsome set of dishes from the employees of Vitagraph, a toilet set from Mr. S. Lubin, and a handsome present from Mr. A. B. Best of Pathe Freres. We join in good wishes to the happy pair.

* * *

ANOTHER ACCIDENT DUE TO THE SMOKER.

A spark from a cigar falling on a roll of moving picture films in the establishment of the Quaker City Lantern Slide Company, Philadelphia, caused a fire that threatened the lives of a dozen employees and badly damaged the place.

Charles A. Calchuff, the proprietor of the concern, was in Buffalo, and the employees in their haste to escape forgot that a tin box in a desk contained \$800.

One of the men remembered it, though, when he reached the street and wanted to go back for it. Special Policeman Bigger and Sergeant Boland, of the Third Street and Fairmount Avenue Station, stopped him and as soon as the firemen had the blaze under control they entered the building and groping their way up the stairs found the tin box containing the money.

The loss will amount to several thousand dollars.

Letters to the Editor.

CALCIUM OR ELECTRIC LIGHT.

New Bedford, Mass., February 5, 1908.

Mr. Alfred H. Saunders:

Dear Sir:—The Moving Picture World is hitting the nail on the head by telling the truth and only the truth. The public are getting fearfully nervous, by the continued scare headings in the press, and it seems a pity there is no way of stopping it.

1. Can you give me any information as to the success of the "Rheostatocide"? Is it a really good thing and have you seen it working during your "Visits"? I am alerting my current every other thing and it is very unsatisfactory. Is there anything else that will do what it claims to do?

2. In the last Moving Picture World it speaks of only set rheostats being allowed in New York City; does this reject all which have adjustable devices?

3. I am told quite a number of halls in New York City will not allow Ox-Hy. outfits run in them; do you know whether this is so? Do you think it possible to operate an

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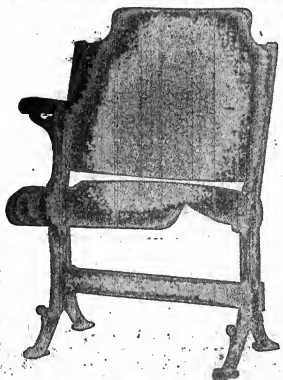
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READSBORO CHAIR MFG. CO., Readsboro, Vt.

Ox-Hy, lantern in Carnegie Hall and get a good, bright picture! Think it is probably a long throw. What do El-mendorf & Holmes use there—gas or electricity?
Hoping I have not asked you too many questions, I am,
J. ARNOLD WRIGHT.

In reply: 1. We can safely recommend the "Rheostaticide" to do all it claims. We have seen it at work and it gives a good, steady service. The principle on which it works is the same as a regulator on a cylinder of oxygen or hydrogen. The gas is supplied to the regulator, which automatically shuts off the supply until the regulator is exhausted. The "Rheostaticide" draws current from the meter until it is full, then shuts off the meter until the current is exhausted by the lamp in a steady, even flow, and so on automatically. We have spoken to several who are using it and they are well satisfied with the results. Of course, it is only available for alternating current and cannot be used on direct.

There are two or three other devices which claim to convert the A. C. to D. C., but we have not yet had the privilege of seeing and trying them, with the exception of the Clorostat of the Pittsburg Calcium Light Company, particulars of which you will find in issue No. 38, November 23, 1907, page 611.

2. New York City authorities absolutely forbid the use of adjustable rheostats.

3. We learn that Ox-Hy. outfits are only forbidden in relation to moving picture machines, but can be used for stereopticons. It is possible to use the Ox-Hy. in Carnegie Hall for stereopticon, but as it is wired for electricity the management prefer this be used. We have used an Ox-Hy. outfit and projected a brilliant picture at 150 feet, and see no reason why a bright picture can not be got here. The lecturers named use electricity.

REPAIRING FILM.

Schenectady, N. Y., February 4, 1908.

Editors Moving Picture World:

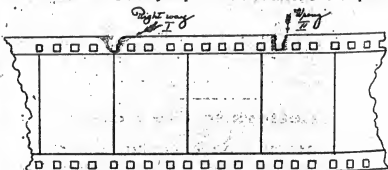
Dear Sirs:—I see by your paper different ideas of repairing film and keeping them in good order. It has been my experience in the moving picture business that there are many operators that do not know how to repair a film, I am sorry to say.

I will give my ideas about this matter, and think you will agree with me. I am on a circuit where films get a hard knock and in my experience this is the best way to trim them. There is a wrong way as well as a right way, one as shown by illustration Fig. 1, I.

I have had lots of film come to me like Fig. 1, II., which is a very bad way.

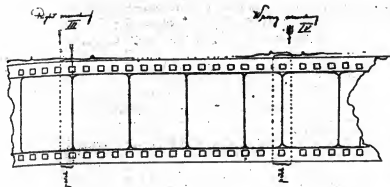
If the films are trimmed like Fig. 1, I., they will go through the machine without any trouble at all.

But I have found in my experience that most of the opera-



tors cut the film straight up and down, like Fig. 1, II., and then it's very liable to tear going through the machine.

I see a number of films with rain marks, and this has its cause mostly in starting to rewind the film too loose and then afterwards with your hands trying to tighten it up when the machine is running. If there is any dirt it certainly will scratch the film. Wind it up tight from beginning and it will save lots of trouble. A good idea is to dampen a cloth in alcohol and go all over the film; that will keep it clear and moist. Another thing is patching a film. Most of the film you get is patched so you have to frame the picture every time, and this is a carelessness of the operator in the public eye.



If you patch like Fig. 2, III, you will never have any trouble. Fig. 2, IV, is the wrong way to mend a film and makes a big framing on the curtain. Now, if anybody has any better way I would like to get an answer in this paper.

Truly yours,

L. H. BROWN.

HINTS TO OPERATORS.

Editor Moving Picture World:

Dear Sir—The other day I was called out to a moving picture theater on some electrical trouble. The operator explained that the city inspector threatened to close the house if he did not change his fuses from the 50 amperes he was using to 25 amperes. The operator changed the fuses, but they blew out as soon as he switched on the current, while the 50 amperes held good. The operator exchanged the rheostat and lamp for new ones, but the same thing occurred. I then went up in the booth to look over the connections, etc., and found the rheostat in the cashier's booth, and the wiring was inflexible armored cable, commonly called B.X., and that one of the wires was slightly grounded. I cleared the trouble in a few minutes by changing the wires at the table switch, and the wires in the lamp house, so that the carbons would not burn upside down. The reason the trouble was then cleared is that the electric service is what is called "3-wire service"; there are two outside wires and a middle or neutral wire which is grounded at the power house, and if this becomes grounded it will not cause trouble.

The wire which was slightly grounded was between the table switch and the rheostat, and was one of the outside wires, so by changing the wires at the table switch, put the ground on the neutral wire and cleared the trouble and all worked in line. Yours truly,

GEORGE A. COLLIER,
Chief Electrician, Miles Bros.

\$15,000 Part cash, balance notes, will purchase a circuit of eight moving picture shows. Or will sell separately from \$1,500 to \$3,500 each. All the shows are making money and the reason for selling is personal and will be explained to a prospective buyer. Don't answer unless you have the means and the brain to take hold and run a business that will net a fortune. Full particulars on application to JOHN A. RANDALL, care of Moving Picture World, New York City.



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DESCRIPTION

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

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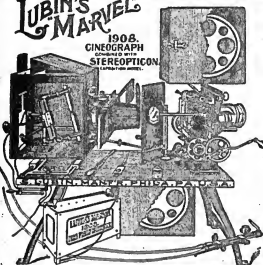
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Henry Clay, Director
John Lattimer, Fire Marshal

MR. S. LUBIN, 225 Market Street, Philadelphia

Philadelphia, Dec. 3d, 1909
Dear Sir—Having examined different makes of Moving Picture Machine in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cinegraph, with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed)

JOHN LATTIMER, Fire Marshal.

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Film Review.

The Snow-man is a biograph production. Jack Frost looked forth one still, clear night. And he said, "Now I shall be out of sight."

So over the valley and over the height in silence I'll make my way.

That season of the year when the Earth gets Old Sol's Capricornus and Sol gets the Earth's "goat," is especially fascinating to youth. Such is the time of action of the biograph's latest comedy. 'Tis afternoon and outside the little old schoolhouse a furious blizzard wages. The earth has donned her spotless robe of white and the landscape presents a brilliant spectacle, but pitiless Boreas lashes in whirling directions the fleecy snow, heaping it up into miniature mountain ranges. School session concluding, the youngsters come tumbling out into the snow. Romping about snowballing and like sports are indulged in, until finally they set to work to build a snowman. Around it they dance in high glee, and at length the little revelers depart reluctantly for home, leaving the snowman in abject loneliness. "The day has fled, and dismal night descends, casting her sable arms around the world and folding all within her sable grasp." Then the moon, fair regent of the night, rises ghost-like from the dim horizon, shedding her silvery light across the frozen-moor, and seems to mock the cheerless solitude of the icy sentinel, until the good Fairy of the Snows appears and with her mystic wand imbues him with life. At this moment alone comes the snowman's Pete, returning from one of his nocturnal expeditions. He has just clandestinely reduced the census of a neighboring hen-house by four fat pullets, which he has in a bag slung over his shoulder. Coming suddenly upon the snowman, he is at first startled, but soon discovers what it is, and putting his pipe in the snowman's mouth, takes out a bottle to toast his frozen majesty, when, to his amazement, the snowman is seen puffing away on the pipe with apparent enjoyment. Aghast, he drops the bottle and chickens and dashes madly across the fields, frightened almost as white as the snow through which he founders. The snowman picks up the bottle and takes a swig. "Nectar! What joy is here?" and he drains the bottle. Here is an oddity—a snowman with a jag. Staggering into the schoolhouse, he finds the temperature too high, so throws the stove out into snow-drifts. Overcome by the booze, he lays down in the snow to sleep it off. Early morning finds him still asleep as the school children are returning to their lessons. All have entered but Sallie Simps, the village rump. At Sallie's approach Mr. Snowman awakes and frightens her almost into convulsions. She darts into the schoolhouse and convinces the teacher and scholars that the place is bewitched. Out they come, and guided by Pete, the coon, follow the vacillating, roving snowman circumambulating over the frigid, fleecy kopies back to the point of starting, and find him standing on the very spot where he came into being. Cautiously they approach, and, led by the coon, make a mad rush on Mr. Snowman, who from the assault crumbles and falls into a heap of "Oh, Slush!" The subject of this film must appeal to you as being screamingly funny, while the scenic beauty is indeed incomparable and novel.

The Count of Monte Cristo.—Since this world-renowned story was first written by the famous French author, Alexander Dumas, it has probably enjoyed as universal popularity as any subject of pure fiction written in any language, and it only remained for this story to be properly presented with exact reproduction of the original scenery effects and surroundings, with the most careful attention to every detail of costume and stage setting, and with an intelligent interpretation of the plot by thoroughly skilled actors. This has been done by Selig. The following is a synopsis of the play:

Act I. The Sailor's Return.—Edmond Dantes, the mate of the ship Pharon, returns to Marseilles after a long voyage and is enthusiastically welcomed by his friends, and especially by the young girl, Mercedes, to whom he is affianced. During the long voyage Dantes has innocently provoked the envy and dislike of Danglars, an interior officer of the same ship, who plots his ruin by insinuating that he has been the bearer of letters and communications to the Emperor Napoleon Bonaparte, then exiled from France and a prisoner at the Island of Elba. Danglars finds ready tools to assist him in his plot—Caderousse, a malicious enemy of Dantes, and Fernand, the cousin and suitor for the hand of Mercedes, who is naturally jealous. These two, joined in the instant, and Fernand consents to be the instrument of denouncing Dantes to the King's Procureur as a Bonapartist agent. Within an hour of his marriage to Mercedes the unfortunate Dantes is arrested for his supposed treasonable practices and brought before the Deputy Procureur, who finds that Dantes, while innocent of any wrong intent, is really the bearer of a letter from Elba which implicates the Deputy Procureur's father in a Bonapartist plot and incidentally discredits himself. Pretending to be Dantes' friend and assuring him of his early release, he in reality makes an order committing him to the Chateau d'If for life, where he is confined in one of the lowest dungeons in that most fearful prison.

Act II. Twenty Years Later.—Long confinement under the most horrible privations breaks down the fortitude of the prisoner to such an extent that he endeavors to commit suicide by voluntarily starving himself, and is on the point of death, when he establishes communication with a prisoner in the adjoining cell—the Abbe Faria—and after many months of patient work the latter prisoner complete a concealed opening that enables them to visit each other's cells. Months pass, and as the Abbe gains confidence in his fellow prisoner he imparts to him the secret of a treasure of enormous value buried on the Isle of Monte Cristo, and by his advice and counsel saves Dantes from utter despair. The prisoners make fresh plans for digging their way out of the fortress and effecting their escape and prosecute their work at all hours when free from the visits of Jailors. Weakened by old age and long imprisonment, the Abbe grows daily more feeble, and finally succumbing to his malady, dies in Dantes' arms. Dantes is inspired with the idea of substituting his own body for the corpse of his friend, and carries out the scheme by placing the Abbe's body on the bed in his own cell and taking the other's, assuming the posture and as far as possible the appearance of the dead man. The ruse succeeds and the jailors, en-

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tirely deceived, carry away the rough
 shawl with which he supposed contained
 the dead body of the Abbe and throw it over
 the battlement and into the sea, which
 comes up to the walls of the Chateau
 d'Iff. By a supreme effort Dantes suc-
 ceeds in extricating himself from the sack
 in which he has been tied, and being a
 powerful swimmer manages to keep him-
 self afloat until he is cast on a desolate
 rock outside the harbor mouth, where he
 sinks exhausted, but is soon after rescued
 by a passing vessel and becomes one of
 the sailors on board of her. After many
 vicissitudes and the lapse of some time,
 he finally reaches the Island of Monte
 Cristo and following the minute instruc-
 tions given by the dead Abbe, finds the
 treasure and realizing its enormous value
 and the power which it places in his
 hands declares dramatically, "The world
 is mine!"

Act III. Dantes Starts on His Mission
 of Vengeance.—Dantes now determines
 to return to his old home and employ his
 enormous wealth in wreaking vengeance
 on those who plotted his ruin, and hav-
 ing secured the entire treasure from
 Monte Cristo Island, discovers that he is
 rich beyond the power of imagination.
 He purchases a yacht, in which he once
 more visits Marseilles and makes search-
 ing inquiries for his friends and enemies.
 His father is dead, his sweetheart Mer-
 cedes has gone to Paris and has been lost
 sight of entirely, while his other
 friends have scattered and disappeared.
 He then turns his attention to his en-
 emies and finds that Danglars has be-
 come a man of wealth and importance
 and has gone to Paris. Fernand entered
 the army and by devious means has risen
 high in the service and become a gen-
 eral, while Cadrouse alone re-
 mains in Marseilles as the keeper of a
 small inn. Disguised as a priest, he now
 visits the inn kept by Cadrouse and
 obtains from him full information with-
 out revealing his own identity. In the
 end he intrusts him with a diamond of
 immense value, which he instructs him
 to sell and divide the proceeds among his
 old friends. The story of the innkeeper's
 failure to carry out this trust and the
 disasters and death which his course in-
 volves are plainly pictured in our produc-
 tion and complete the first step in the
 vengeance of Monte Cristo.

Act IV. Dantes as the Count of Monte
 Cristo.—Intent upon greater schemes of
 vengeance and the punishment of his
 more influential enemies, Dante assumes
 the name of Count of Monte Cristo, and
 with a prodigal and lavish expenditure
 of his enormous wealth and the dazzling
 nature of his establishment and equip-
 ages, obtains an entree to the most dis-
 tinguished circles in Paris and becomes
 the most admired man of fashion in the
 city. He discovers his former sweetheart
 Mercedes as the wife of a nobleman and
 contracts many friendships which enable
 him to locate and make the acquaintance
 of those of his enemies who have ob-
 tained positions of rank and fortune, al-
 though disdaining to meet them on equal
 and friendly terms.

Act V. Dante Accuses His Enemies.—
 The first and last act devoted to the
 consummation of Monte Cristo's ven-
 geance on his enemies and the exposure
 of their nefarious plots, is clearly worked
 out in our production and requires little
 comment beyond the plot itself. Fernand,
 driven to desperation by the
 revelation that the famous and distin-
 guished Count of Monte Cristo is none

other than Mercedes' lover, who he so
 vilely betrayed, commits suicide in a fit
 of remorse. The Deputy Procureur, who
 to save his father and himself, caused
 the unfortunate Dantes to be buried alive
 in the tomb of the Chateau d'Iff, is un-
 masked and exposed by the "Count" and
 dies of his own dagger rather than face
 the disgrace. Danglars, the arch villain
 of the conspiracy, still remains, and his
 death is necessary to complete the ven-
 geance of Monte Cristo. The "Count"
 engages him in a duel and he finally falls
 wounded to the death by the sword of
 the man he had betrayed with such un-
 utterable baseness, and the vengeance of
 Monte Cristo is complete.

A Comedy of Errors is a Vitagraph
 production. Mr. Nearbright is busily en-
 gaged writing; consults his watch. His
 wife, accompanied by her "Ma," enters,
 attired for a journey, carrying small
 satchels. The husband rises, appears
 delighted, and bids them good-bye. When
 the ladies have gone, Mr. Nearbright
 rushes to the telephone, gives a message
 which is gratifying, and all appearance.
 The door opens, and a friend, Mr. Flirt,
 enters, followed by other members of a
 "stag" club. The maid brings a few bot-
 tles of wine and cigars; all enjoy them-
 selves. The conversation is all of a com-
 ing entertainment to be given by the club
 of which Mr. Nearbright is president.
 They conceive the idea of advertising for
 talent. An "ad" is written up and dis-
 patched by messenger the next day at
 Mr. Nearbright's break. Mrs. Flirt is al-
 ready finished. Mr. Flirt gets up and starts
 to pack his suit case, telling his wife that
 he is suddenly called out of town on busi-
 ness. In a room, the preparation is only
 an excuse to attend the "stag," his poor
 wife being unaware of his belonging to
 any club. She asks her husband for some
 money; the request is refused. The poor
 wife sits down and weeps bitterly. Mr.
 Flirt slams the door and departs. Mr.
 Flirt picks up the paper. The first thing
 to meet her gaze is the "ad" for talent
 placed there by her husband's club. She
 determines to earn the money her "brat
 of a husband" has denied her. To think
 is to act; and a hurried preparation for
 departure is made.

The scene now reverts to Nearbright's
 apartments. Mr. Nearbright is reading
 when Mr. Flirt enters with his suit case.
 They laugh over the way in which Mrs.
 Flirt has been fooled. The visitor leaves
 his suit case on the floor and asks to be
 excused for a short time. Immediately
 after his departure the maid announces a
 lady, who proves to be the "talent" ad-
 vertised for (otherwise Mrs. Flirt, who is
 a stranger to Nearbright). He is quite
 smitten with the lady, who retires to a
 room to dress. She appears shortly in
 fancy attire, and her employer is
 charmed. Suddenly her eyes rest upon
 Mr. Flirt's suit case. She gasps in horror
 and explains that she is Mr. Flirt's wife.
 Nearbright pushes her into a room just
 as Mr. Flirt enters. He is immediately
 sent for the other members. Nearbright
 trusting in the meantime to get the un-
 fortunate wife out of her predicament.
 She is about ready to go, when Mr. Flirt
 rushes back to inform Nearbright that
 his wife and mother-in-law are coming
 back. The poor man is frantic. Explains
 that a young lady has answered the "ad"
 and is now concealed in the adjoining
 room. Mr. Flirt consents to help him,
 ignorant of the fact that the young lady
 is his wife. Nearbright's wife and her

mother enter, discover parts of female attire on the rack. Mr. Nearbright tries to explain, but does not succeed. The two women start to look for the female, meanwhile berating the husband for his faithlessness. Mrs. Flirt is trying to escape and unexpectedly bumps into the two searchers; all tumble in a heap. Flirt is horrified at beholding his wife. Nearbright collapses and his wife faints. The club members now arrive in anticipation of a jolly time, and stand amazed at the scene before them for a moment, then laugh heartily. The mother-in-law "comes to" and the visitors are put to flight.

The Count of No Account.—Two tramps find a newspaper wherein a spinster advertises for a husband (a Lubin production). The tramps decide to become suitors for the hand of the rich old maid. They hold up two passers-by, strip them of their clothes and dress in fashionable attire. They make their visit at the old spinster's residence. Being the first and only ones who apply, they are received with open arms. They are dined and winced, when at last jealousy prevails among them and the fight ensues. The old maid, seeing the suitors are nothing but tramps, chases them out of the house and puts the police at their heels. Now follows one of the funniest chases ever seen in moving pictures. Unfortunately, the two tramps in their flight drop through the skylight directly into the courtroom, which brings their royal aspirations to a sudden end.

Pathe's productions are:
Farman Aeroplane.—Farman, the experimenter in aerial navigation, is here shown in a successful flight. His huge aircraft with box-like wings, that appears at a close range, the pilot sitting on the engine, filling the magazine with petrol. The word given, a number of men place their shoulders to the big aeroplane and begin to push it over a vast field. The engine getting into action, travels swiftly on its wheels, and gradually lifting, is seen to increase the distance between itself and the ground. Higher and higher it goes, until, attaining terrific speed, it is sailing smoothly through the air, describing graceful curves at the turns.

Incendiary Foreman.—Pathe's factory is the scene of the action. The interior of the huge laboratory comes into view, the employer and foreman, apparently in very intimate relations, passing through on an inspection tour. Several different views of the works follow, after which the employees are shown departing, their day's labor over. One of these going out walks up to the foreman in a friendly way, and there is a heated argument because the foreman has accused the laborer of committing a number of thefts which have puzzled everybody. The laughing foreman repeats the accusation, and the laborer, infuriated and furious, knocks him down with a blow. The foreman gathers himself together and promises to even accounts, while the workmen comrades restrain him from inflicting further punishment. Complaints and accused now appear before the head of the concern to settle the dispute, and the employer sides with his faithful foreman; as a result, the laborer is discharged. Now the foreman is seen as he really is. Under cover of darkness, when all have left the factory, he steals back and pushes aside a huge door which

leads to the yard. Stealthily he makes his way to the office building, and soon, with the aid of keys with which he is entrusted he is in his employer's private room. He seems to be unobserved as he opens the safe, taking therefrom valuable papers, which he places in his pocket. This done, he sneaks out of the office to a corner of the yard. Here he heaps up a pile of rubbish, and from a can which he has brought for the purpose, soaks it with oil, and applies the torch. In a moment the yard is ablaze, and the tongues of flame are shooting high into the air; the firebug runs to an alarm box, turns in a fire call and then hastens to summon his master. The scene now shifts to the fire station. As soon as the alarm comes in the men are at their posts and there follows a fine run to the blaze, in which auto fire trucks figure. Arrived there, numberless hoses are turned on and the fighting of a truly

raging fire is shown. Portion after portion of the building collapses, the unsuspecting employer being cheered only by his traitorous foreman. But the fire finally plays itself out, and the next picture shows a consultation in what is left of the office of the concern, between the now unfortunate manufacturer and the police, as to the cause of the conflagration. Suddenly the police chief notices that the safe has been opened, and a further investigation shows that it had been ransacked. Following quickly on this, the employer is confronted with a cap which the thief and incendiary had unwittingly left in the room, and he identifies it as that of his foreman, who is immediately summoned. The rascal enters the room entirely at ease, and when he is asked confidentially to what he attributes the origin of the blaze, he promptly lays it on the shoulders of the man who was discharged on his account,

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and two officers are sent out, with him, to find the suspect. They come upon him as he is idly lounging by the river side, and he is taken up by the police, who ignore his protests. At the office the police chief now questions him, but he insists that he is innocent, when, turning for a second, the official suddenly confronts the foreman with the cap found near the safe. The man is dumbfounded and collapses, for with another quick movement the chief has snatched the missing papers from his pocket. The man's employer is amazed, but nevertheless orders the police to do their duty, and they carry him off, a prisoner. Turning to the falsely accused workman, the deceived employer promises him a fine position, causing the laborer to throw his hat up and do somersaults in his joy.

Touaregs in Their Country.—The barbaric negro inhabitants of an African village are shown in their various forms of activity, the first view being a photograph of a number of children of all sizes, shapes and degrees of African beauty. Following this is a match between two giant negro wrestlers, who first fence with sticks and then grapple with each other. The start of a caravan is next pictured, the handling of the huge camels being well demonstrated. A British courier next comes into view, and the African, presumably sheiks, attack him. A short sham fight takes place, and he escapes. Now a religious procession of natives is shown, with their tom-toms and curious devices for making curious music. The last is a photo of a comical looking African infant playing with a kitten.

Discharging the Maid.—A queen of the kitchen receives her lover in her domain and is thus discovered by her master and mistress. They upbraid her severely, and order her to leave; without waiting for a second invitation, she packs her duds and complies. Left without her maid, the couple attempt to keep up the standard of their household tidiness. Hubby polishes his boots, making a mess of himself, and wife is indulgent enough to wash the dishes—smashing not a few in the process. The master of the house next goes up to the dining-room to do some cleaning, and after pulling down the chandelier, wrecking the furniture, smashing glass and crockery, he winds up proceedings by pulling down the side-board. As it crashes on his head his mistress in and pulls him out of the wreckage ungently. After many more such experiences in various parts of the house each one of them (their ideas concerning the difficulties of housekeeping having undergone a change) yearns for the handy kitchen maid.

Camman's Delusion.—The cabby takes on a passenger who invited him, after having traveled a little distance, to sit down and have a drink. The man gives the waiter the order, and to cabby's surprise the drinks suddenly appear on the table, as if by magic. A small boy now comes along and asks the gentleman to buy flowers, but he refuses, and the boy approaches the camman. He likewise refuses, and the boy persists. The driver becomes angry, and as he strikes the lad he finds that the boy disappeared and he is facing a man. Before the cabby can realize it the man becomes a woman, and as she gasps at the woman in alarm she is transformed into the boy again. The man now buys a flower from the boy, and as the camman is about to do

likewise he finds the flower transformed into a bunch of spinach. Perplexed, he mounts the box again and drives off with his passenger. After driving a short distance he becomes involved in a quarrel with the gentleman, and when he attempts to strike the man he finds he has disappeared. He jumps off, looks under the vehicle and suddenly discovers that his passenger is a woman. In anger, he sits down in the carriage to figure it out, when he sees another cabby, an old man, who is about to begin to drive again. He is about to begin to drive again, when his black horse becomes white, the white horse becomes a black cow, and the black cow is transformed into a white goat, after which his own original horse appears again. When without paying his fare, the passenger again disappears, the camman hails a policeman, and tells him all that has transpired, but the policeman only smiles and tells him that he is crazy, and saunters off.

Mr. Shortsighted Goes Shrimping.—Mr. Shortsighted gathers together his shrimping outfit and donning his bathing suit, takes the beach for his headquarters, and makes his way through the breakers, but finally he is far from shore and his net is all laden with something. On his way back he comes in contact with a number of very jolly gentlemen and they meet him in a friendly way, and have a good time. He is in a hurry to get home, and he finally escapes from their clutches, a close range view shows that his catch was nothing but weeds, and when he withdraws his net from the net there is a huge, very much alive crab clinging to one of his fingers.

Fire Maneuvers in Madrid.—The fire department of Spain's capital city is here shown at work. At the sounding of the alarm the ladders scramble down the ladder in lively fashion and take their places on the trucks. An exciting run takes them to a huge edifice supposed to be ablaze, and they promptly roll out their hose. These are manned by a sprightly crew, while another puts the sealing ladders in place; by this means they climb over the fence of the building. The water tower is next brought into play; by the turning of a crank a huge ladder rises very high in the air, and from this dangerous perch two daring "Steeple Jacks" play a powerful stream. The last phase of their work is in the attachment of a long canvas bag, and the men scramble down from a window of the building to the street. Into this the firemen help people whose escape has been cut off, and they slide through the chute to the other end, where they are brought safely to the ground.

Making Charcoal.—A worker is first seen splitting the logs, after which they are piled up in an improvised furnace of damp hay. This causes the wood to burn to the necessary char quickly, at which the furnace is taken apart. The charcoal is cooled and raked, after which it is placed in sacks for shipment. It is shown being piled into wagons by the men, one sack at a time. The last picture shows the charcoal being packed for the consumer's use, an old woman placing it in paper bags and sealing and labeling each bag with surprising rapidity.

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American Film Service, 614 Ana. Trust Bldg., Chicago.
 Eugene Cline & Co., 59 Dearborn St.
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Indianapolis Calcium Light & Film Exchange, 114 So. Capitol Ave.
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 Leiber Day Service Co., Indianapolis.

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Dine Optical Co., Des Moines.
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Birmingham Film Exchange, 216 St. Charles St., New Orleans.
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 W. H. Swanson Dixie Film Co., 620 Commercial Pl., New Orleans.
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MASSACHUSETTS.

W. E. Green, 228 Tremont St., Boston.
 F. J. Howard, 564 Washington St., Boston.
 Miles Bros., Hub Theater, Boston.

MICHIGAN.

Detroit Film Exchange, Everybody Bldg., Detroit.
 A. J. Gillingham, Grand Rapids.
 Eastern Film & Supply Co., Butler Bldg., Detroit.
 National Film Co., 100 Griswold St., Detroit.

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Eugene Cline & Co., Minneapolis.
 Northwestern Film Co., Minneapolis.
 Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis.

MISSOURI.

Eugene Cline & Co., 1021 Grand Ave., Kansas City.
 Eugene Cline & Co., St. Louis.
 O. A. Crawford, Gay St., St. Louis.
 Miles Bros., St. Louis.
 Gable M. Stephens, 1602 Main St.
 Southern Film Exch., 1602 Market St., St. Louis.
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Aetograph Co., 50 Union Sq.
 Consolidated Film Exchange, 143 E. 23d St.
 Electrograph Co., 233 Third Ave.
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 Harston & Co., 13 E. 14th St.
 Improved Film Supply Co., 148 Delancey St.
 Kleinfilm Co., 662 Sixth Ave.
 Leumule Film Service, 407 Flatiron Bldg.
 Miles Bros., 235 Sixth Ave.
 Peoples' Film Exchange, 126 University Pl.
 Viagraph Co., 1116 Nassau St.
 Alfred Weiss Film Exchange, 219 Sixth Ave.

OHIO.

Cleveland Film Renting Exchange, Citizens' Bank Bldg.
 Eugene Cline & Co., 717 Superior Ave., Cleveland.
 Kent Film Service, 218 Nicholas Bldg., Toledo.
 Harston & Co., 13 E. 14th St.
 Ohio Film Service, 11 East Broad St., Columbus.
 Southern Film Exchange, 146 W. 5th St., Cincinnati.
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 Miles Bros., 1319 Market St.
 L. M. Swahn, 338 Spruce St.

PITTSBURGH.

American Film Exchange, 605 Wabash Bldg.
 Columbia Film Exchange, 414 Ferguson Bldg.
 Duquesne Amusement Supply Co., Bakewell Bldg.
 Port Pitt Film Supply Co., 808 House Office Bldg.
 Pennsylvania Film Co., 403 Lewis Bldg.
 Pittsburgh Calcium Light & Film Co., 121 4th Ave.
 Wonderland Film Exchange, 410 Market St.

TEXAS.

O. T. Crawford Film Exchange, El Paso.
 Southern Talking Machine Co., Dallas.
 J. D. Wheeler, 339 Main St., Dallas.
 Theater Film Supply Co., Charlotte, N. C.
 Nitefilm Co., Little Rose Ark.
 Western Film Exchange, Matthews Bldg., Milwaukee.
 Virginia Film Exchange, Norfolk, Va.
 Leumule Film Service, Omaha, Neb.
 Chicago Film Exchange, Omaha, Neb.
 Oklahoma Film Exchange, Oklahoma City.
 Miles Bros., Portland, Ore.
 Eugene Cline & Co., Salt Lake City, Utah.
 Chicago Film Exchange, Seattle, Wash.

Edison Display Co., Seattle, Wash.
 Kline Optical Co., Seattle, Wash.

CANADA.

L. E. Ouimet, 624 St. Catherine, E., Montreal.
FILM MANUFACTURERS.
 Edison Mfg. Co., 10 Fifth Ave., New York.
 Essanay Film Mfg. Co., Inc., 301 Wells St., Chicago, Ill.
 Kalem Company, 131 W. 24th St., New York.
 S. Lubin Co., 21 S. 8th St., Philadelphia, Pa.
 Geo. Melies, 204 E. 38th St., New York.
 Pathe Freres, 41 W. 34th St., New York.
 Pathe Freres, 35 Randolph St., Chicago, Ill.
 Selig Polyscope Co., 41 Peck Court, Chicago, Ill.
 Vitagraph Co., 1116 Nassau St., New York.

Some Renters who are not in the Association

PHILADELPHIA, PA.

Harbach & Co., 809 Filbert St.
 Williams, Brown & Earle, 938 Chestnut St.

CHICAGO, ILL.

Chicago Projecting Co., 225 Dearborn St.
 Edison Display Co., 67 South Clark St.
 Schiller Film Exch., 103 E. Randolph St., Chicago.

MICHIGAN

Alpina Film Exchange, Beebe Bldg., Alpina.
 Central Supply Co., 114 N. Edwards St., Kalamazoo.

NEW YORK

L. Hets, 332 East 24th St.
 Imperial Moving Picture Co., 44 W. 28th St.
 N. Y. Film Exchange, 7 E. 14th St.

American Exchange, 630 Halcy St., Brooklyn.
 Amusement Supply House, 110 Franklin St., Buffalo.
 Canton Film Exchange, Canton.
 Cincinnati Film Exchange, 214 W. 5th St., Cincinnati.
 Eureka Film Exchange, Akron, O.
 National Film Co., Broad St., Columbus.
 Nolan Film Exchange, 11 Fountain Sq., Cincinnati.
 Superior Film Supply Co., Broad St., Toledo.
 New England Film Exch., 682 Washington St., Boston.

H. H. Buckwalter, 713 Lincoln Ave., Denver.
 Los Angeles Film Exch., 638 So. Spring St., Los Angeles.
 Bennett & Pryor, Colusa, Cal.
 Geo. Breck, 150 Grove St., San Francisco.
 Northern Film Exchange, 227 Fifth St., Minneapolis.
 Omaha Film Exchange, 848 Brandes Bldg., Omaha.
 Newman's Motion Picture Co., 293 Burnside St., Portland, Ore.

Washington Film Exchange, 506 Westory Bldg., Washington, D. C.
 Grover & Bell, 419 First Ave., Spokane, Wash.
 The Powers Company, 233 Main St., Buffalo.
 Cinematograph Co., 67 St. Catherine St., Montreal.
 Dominion Film Exchange, 32 Queen St., Toronto.
 Theater Palais Co., Sattle Bldg., Meridian, Miss.

Film Houses not in the Combine

American Biograph Co., 11 E. 14th St., New York.
 The Gaumont Chronophone Co., Cleveland, O.
 Miles Bros., 259 E. 33rd Ave., New York.
 Società Italiana Cines, 145 E. 23d St., New York.
 Goodfellow Film Life Co., Randolph, Mich.
 Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa., agents for Cricks & Sharp, Newark, and 2 E. 32nd St., New York.
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A Fight for Love.....	890 ft.
Fireade Reminiscences.....	303 ft.
Rescued from an Eagle's.....	334 ft.
Nest.....	334 ft.
The Suburbanite's Ingenious.....	334 ft.
Alarm.....	595 ft.
A Little Girl Who Did Not.....	334 ft.
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A Home at Last.....	250 ft.
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lal.....	1000 ft.
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99 in the Shade.....	770 ft.
The Vagabond.....	770 ft.
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One of a Bootblack.....	726 ft.
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Slow But Sure.....	647 ft.
As Awful.....	683 ft.

GAUMONT.

A Restful Ride.....	467 ft.
The Gamekeeper's Dog.....	467 ft.
Anxious Day for Mother.....	340 ft.
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Cesar.....	344 ft.
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The Blackmailer.....	385 ft.
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Babes in the Woods.....	378 ft.
Once Upon a Time There.....	378 ft.
For a Woman's Sake.....	497 ft.
His First Pepper.....	255 ft.

FATHIE FRERES.

Making Charcoal.....	475 ft.
Fire Maneuvers in Madrid.....	524 ft.
Mr. Shortighted Goes Shrimp.....	262 ft.
Cabman's Delusion.....	229 ft.
Discharging the Maid.....	262 ft.
Forsoaken.....	350 ft.
Towagers in Their Country.....	492 ft.
Incendia Foreman.....	485 ft.
Farmen Aeroplan.....	147 ft.
A Gamble for a Woman.....	492 ft.
Artistic Rapscall.....	492 ft.
Flower of Youth.....	344 ft.
Sandwich Woman.....	342 ft.
Napoleon's Revenge.....	377 ft.
Electrocuting.....	393 ft.
Man With Cat's Head.....	350 ft.
Avenge by the Sea.....	311 ft.
A Phlegmatic Gent.....	492 ft.
A Gypsy's Revenge.....	492 ft.
Excursion to Moon.....	357 ft.
London Street.....	372 ft.
Dog's Music Hall.....	278 ft.
Soldiers' Antics.....	672 ft.
The Hostages.....	410 ft.
Will He Overtake Them.....	410 ft.
For a Flower.....	344 ft.
Animated Portraits.....	344 ft.
Good Luck For the Coming.....	410 ft.
The Pretty Typist.....	508 ft.
A Kindling.....	246 ft.

THEO. PATHE.

T. F. PARIS.

Brain Storm.....	517 ft.
Who Owns the Past.....	517 ft.
Unlucky Substitution.....	517 ft.
The Blacksmith's Strike.....	1067 ft.
Too Many Children.....	724 ft.
Governor Wanted.....	517 ft.
Cream-Eating Contest.....	111 ft.

SELIG.

Monte Cristo.....	1000 ft.
The Miser's Fate.....	400 ft.
The Tramp Hypnotist.....	380 ft.
The Irish Blacksmith.....	640 ft.
Man With Cat's Head.....	350 ft.
The Newly-Weds First Meal.....	290 ft.
The Financial Scare.....	435 ft.
The Fox Hunt.....	600 ft.
Two Orphans.....	1035 ft.
The Eviction.....	585 ft.
What Is Model.....	600 ft.
Mother-in-Law.....	600 ft.
What Is Model.....	600 ft.
Tin Wedding.....	810 ft.
What a Wife Did.....	465 ft.
Wooing and Wedding.....	810 ft.
Loon.....	385 ft.
Ally's Well.....	680 ft.
Grand Canyon of Arizona.....	600 ft.
Koller Skate Chase.....	500 ft.
Western Justice.....	585 ft.
The Band King.....	1000 ft.

SOCIETY ITALIAN CINES.

The Butterfly.....	634 ft.
The Rivals.....	574 ft.
Adventures of a Merryman.....	305 ft.
Christmas.....	371 ft.
Japanese Vaudeville.....	315 ft.
A Brief Story.....	75 ft.
Venetian Baker.....	765 ft.
Wanted.....	772 ft.
In the Dreamland.....	387 ft.
Where Is My Head.....	153 ft.
Monks Venetian.....	124 ft.
Spoken Chances.....	272 ft.
Monks Venetian.....	124 ft.
Hunting the Devil.....	291 ft.
Electric File.....	172 ft.
Gizmo.....	912 ft.
Kidnapping a Bride.....	330 ft.
Bringing a Bride.....	330 ft.
Slavery of Children.....	295 ft.
The Fireman.....	295 ft.
Modern Young.....	295 ft.
Respectful Daughter.....	694 ft.
Little Froggy.....	246 ft.
File de Chances.....	694 ft.

URBAN-ELLIPSE.

Mr. Sleepy Head.....	287 ft.
Highly Secreted Souquet.....	114 ft.
The Cashier.....	227 ft.
Diabolio Nightmare.....	394 ft.
Against the Law.....	394 ft.
When the Devil Drives.....	424 ft.
Willing to Oblige.....	180 ft.
Low Lewis All Rashes.....	450 ft.
Youthful Hackenschmidt.....	194 ft.
Against the Law.....	394 ft.
Hatred.....	314 ft.
Bulgarian Army.....	440 ft.
Deaf and Dumb.....	457 ft.
Cabman Mystified.....	287 ft.
The Tattler.....	394 ft.

VITAGRAPH.

Galvanic Field.....	500 ft.
A Comedy of Errors.....	495 ft.
Intermittent Alarm Clock.....	350 ft.
A Cowboy Elipement.....	365 ft.
The Thieving Hand.....	325 ft.
Sold Again.....	250 ft.
Caught.....	210 ft.

The Last Carriage.....	400 ft.
Lost, Strayed or Stolen.....	400 ft.
The Shaughraun.....	700 ft.
The Jealous Wife.....	300 ft.
An Indian Love Story.....	400 ft.
Work Made Easy.....	100 ft.
The Miser's Board.....	350 ft.
A Night in Dreamland.....	100 ft.
Clews a Love Story.....	350 ft.
A Tale of the Sea.....	750 ft.

WILLIAMS, BROWN & EARLE.

The Viking's Bride.....	400 ft.
The Artful Lover.....	300 ft.
Testing a Light.....	300 ft.
The Sticky Bicycle.....	495 ft.
Rebellious Schoolgirls.....	100 ft.
Serving a Summon.....	190 ft.
A Soldier's Jealousy.....	400 ft.
Drink.....	200 ft.
Too Devoed Wife.....	375 ft.
Sham Sword Swallower.....	350 ft.
A Day of His Own.....	310 ft.
Modern Don Juan.....	375 ft.
Crickets Terms Illustrated.....	210 ft.

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Editorial.

The Film Service Association and Ourselves.

We learn that reports have been largely circulated to the effect that this paper is opposed to the above association, and that we are trying in every way possible to wreck it. We are sure that no sensible man who has read our editorials will believe these untruthful and malicious statements. From the start we have urged the renters to get together and adjust their differences, to form an association for mutual protection and intercourse. To readjust their rates, and repel unjust impositions being forced upon them by dictators, who have only their own interests at heart, and who care nothing so that their coffers are filled with the dollars.

The association has our best wishes for success, and anything that lies in our power to do for the advancement of the interests of the association, collectively and individually, we will gladly perform.

We listened to the lobby speeches of many of the renters at Buffalo and know how they feel, we realize the position in which they are placed, and if the time comes, our columns will be freely opened in their defense. Our position has enabled us to grasp fully the situation; there are many things we could publish, but at the present moment they would be injudicious, both to those who have joined the association and those outside the ranks. Stirring and critical times are ahead, and we want every member of the association to understand that we are always ready to champion their cause and that this is the only paper in the States unbiased and untrammelled by any ties to the film manufacturers.

We have not the time to spare, and the pages of this paper are too valuable to fill with notices advertising a

contemporary. Such bickerings should not interest our readers—and yet they seem to do, as we will show if we get permission to publish certain letters we have received on the subject, and which sum up the matter better than we could ever hope to do. *Abusus non tollit usum.*

The World still revolves on its own axis and has never even felt a jolt. We have just completed arrangements for another series of valuable articles that will benefit all our readers. We have made extensive plans to get all the home news first hand. We have made connections with the most qualified correspondents in foreign lands to send us all the news that pertains to the advancement and welfare of the business—several such interesting communications, already in type, are crowded out of this number. Where did the trade look for such news until the MOVING PICTURE WORLD entered the field? Not in our paltry opposition until we had set the pace which it lamely tries to follow. Not in the theatrical papers, who did not deign to notice the moving picture business with more than an agate line at so much per, until we stirred the atmosphere and then they sat up and took notice, and now their emissaries are detailed to attend all our meetings.

Veni Vidi Vici! To the victor belongs the spoils. But our crowning satisfaction is the fact that we retain the confidence, respect and support of all the most conservative and substantial men who are engaged in the moving picture industry.

A Visit and a Chat with Mr. Rich. G. Hollaman, of the Eden Musee.

Having at various times called in the Eden Musee, Twenty-third street, New York, and much enjoyed our visits, and the manner in which the pictures were shown, the absence of flicker, so annoying to the audience, and the fine selection of subjects exhibited, we felt we were in the presence of a past master of entertainers, one who knew well how to cater to the best taste of the public. So, one day, as Zanga says, one day, instead of going in to see the pictures, we called on the genial president, Mr. Rich. G. Hollaman, and asked for an interview, which being granted, we hazarded the remark: "You evidently know something about moving pictures by the way you select and exhibit them."

"Yes," said Mr. Hollaman, "I know something of the moving picture business, having exhibited the cinematographic art here for about fourteen years. I think anyone competent to pass an opinion would undoubtedly agree that the Eden Musee has done more than any other one place of amusement in the country to popularize and keep up the dignity of the motion picture business. I figure that we have given close to fifty thousand separate and distinct cinematograph exhibitions in our Winter Garden since we first put up our mammoth screen. This fact, I judge, would give some weight to the above claim."

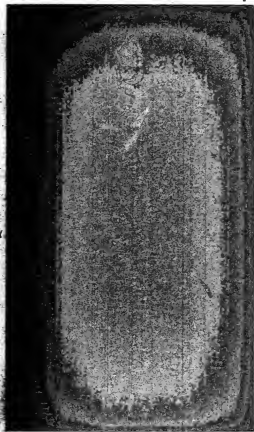
"How did you first commence to use them in the Musee, that is, how did you become interested in the pictures; they must have been crude fourteen years ago?"

"You ask me how I first got interested in motion pictures. Well, the first motion picture I saw was given in a store on Park Row in the late Fall of 1894. It was a picture of two men wrestling, a most imperfect and altogether miserable exhibition as compared with the motion pictures of to-day. With all its crudeness, I saw the possibilities if the pictures could be properly taken and projected. I hunted up the owner and inventor of the

machine, who was a certain Mr. Latham. I called on him and had an interesting chat, but did not accept his proposition to go in to exploit the business, preferring to wait until he had improved his machine. Later on, in 1895, Mr. Hurd, an Englishman, came to New York as the representative of Lumiere's cinematograph of Paris. He was the owner of the American rights to exhibit Lumiere's invention, and I made a contract with him to furnish a machine with films and operator to exhibit in the Winter Garden of the Eden Musee, commencing December 18, 1895. Since that time we have been showing motion pictures continuously every day up to the present time."

"Have you ever produced any exclusive pictures yourself?"

"Yes, I have made two or three productions, especially 'The Passion Play' and the opera of 'Martha.' There is



MR. RICH. G. HOLLAMAN

quite a story connected with the production of 'The Passion Play,' which is worth relating.

"In the Spring of 1897, Mr. Hurd, who had severed his relations with Lumiere, came to me stating that he had the permission of the Burgomaster of Oberammergau to take the pictures of 'The Passion Play' produced there the coming Summer. He wished me to finance the proposition and to share with him the profits of the production. It appealed very strongly to me, but as I was leaving the city for a short time, I asked for time to consider his proposition. On my return to the city, I received a letter from Mr. Hurd stating that he could not wait for me, but had made the same proposition to Klaw & Erlanger, who had put up the money and that he had gone to Europe to take the pictures for exhibition in America the following year.

"Having given the matter considerable thought and seeing the vast possibilities in 'The Passion Play' production, I got into communication with the late Albert Eaves, who was interested with the late Henry E. Abbey

in the proposed production of 'The Passion Play' at Booth's Theater in 1885. This was the celebrated Salmi Morse version, the rehearsals for which were under his immediate direction in an old church building on the site now occupied by Keith & Proctor's Twenty-third Street Theater. These rehearsals went on for months, the costumes were all made for the production and at the last minute, almost, the mayor prohibited the performance of this sublime drama that was proposed to take place on the stage of Booth's Theater, Twenty-third street and Sixth avenue, now occupied by McCreery's Dry Goods Store.

"Mr. Eaves had all these costumes in storage, as well as the manuscript of the play. We engaged the late Henry C. Vincent, stage manager, to supervise the production, painting the scenery, making the properties, and to secure artists to rehearse the play. I also engaged Mr. William Paley to take the pictures and entered into a contract with Mr. Gilmore and Mr. Edison, of the Edison Manufacturing Company, to print the films.

"I arranged to use the roof of the Grand Central Palace as our stage, and rehearsals were commenced in the first week of November, 1897. It took us six weeks, in all sorts of weather, before the last scene was finished. The Edison Manufacturing Company delivered the first films about a month later and on January 31, 1898, the first production of 'The Passion Play' ever seen in this country was produced on the screen in the Winter Garden of the Eden Musee, one week before Mr. Hurd showed his version at Daly's Theater. This is the story of the first great cinematograph production taken in America.

"'The Passion Play' had a continuous run at the Eden Musee at this time for six consecutive months, and was endorsed by the clergy, Board of Education members and others as a most instructive and entertaining exhibition. Prints from these negatives were sold at the time to different exhibitors and shown all over the country, the rights afterwards being sold to the Edison Manufacturing Company."

"You say 'The Passion Play' was endorsed by the clergy; this is very interesting. We were present at the last production of the play at Oberammergau, and the productions since created are very crude, compared with the original, and we would like to learn the opinion of the clergy concerning your creation."

"Clergymen used to personally conduct their Sunday schools to the exhibition, and these are a few of the testimonials I received, and well express the sentiments at that time:

229 E. 83d St., March 15, 1898.

MY DEAR SIR:

A few nights ago I listened to your most delightful presentation of "The Passion Play," and I was so highly pleased with it I sat down and wrote the following note to the editors of the *Herald, World and Journal*:

I personally want to thank the managers of the Eden Musee for this realistic and thoroughly devotional and beautiful entertainment they are now giving to the public. Everyone should see it. I would advise all Christian people to go and take their friends whom they desire to see leading a Christian life, for here they will get a vivid portrayal of the life and sufferings of the world's Redeemer, and at the same time hear the story of the Gospel given in a most striking and convincing manner, which certainly must leave a lasting impression for good.

Respectfully yours,

REV. H. M. WARREN,
Pastor Central Park Baptist Church,
E. 83d Street, New York.

NEW YORK, April 1, 1898.

MY DEAR MR. HOLLAMAN:

I have yours of the 30th ult. asking my "opinion of the performance of 'The Passion Play,'" which I witnessed a few days ago. To me there was neither a "performance" or "play" about it. It produced sacredness to my thoughts. "The Production of the Passion" would be a more appropriate title. I confess to a previous prejudice against the thought *Passion Play*. It may not be generally known that one of the early fathers constructed a drama in 367 A. D. on the "Passion of Christ." You present pictorially and with profoundest reverence what we present from a more positive viewpoint. I believe that the "Passion" as you represent it is productive of good.

Yours sincerely,

MADISON C. PETERS,

Pastor of the Bloomingdale Reformed Church,
Boulevard and 68th Street, New York.

NEW YORK, Feb. 15, 1898.

Editor Home Journal:

DEAR SIR:—The cinematograph exhibition at the Eden Musee is as meritorious as it is marvellous. It presents on a large screen a series of tableaux quite like stereoscopic views, except that, as the name of the instrument implies, *movements* are delineated. The human figures move to and fro, after the fashion of the diorama, and their motions are easy, graceful and natural.

The twenty-three scenes are of scriptural character, a few of them representing events in the infant life of Christ and in the career of John the Baptist and the remainder scenes of Christ's betrayal, arrest, condemnation, crucifixion, resurrection, and ascension. They are animate photographic reproductions of the principal of that wonderful drama, "The Passion Play," as performed every ten years by the pious peasants of Oberammergau in Bavaria.

The performance of this play in New York by living actors and actresses was prohibited by the conscientious sentiment of the people, the influence of the press and the action of the authorities. But to the rendition of it by these pictures there can be no objection. One might as well object to the illustrations of Dore and other artists in large quarto Bibles. Intensely realistic they are, and it is this feature which gives them truthfulness and makes them instructive. Painful they are necessarily to sensitive and sympathetic souls, and so are many of the pictures which surmount some of the altars of our churches. A brief, serious, and well-delivered explanation precedes the presentation of each view. It would be no violation of Lenten discipline for the most devout churchman to visit this exhibition. In fact, it probably would prove an incentive to the quickening of his piety and the enlargement of his charity. Children may properly and advantageously be taken to it. I can not conceive of a more impressive object-lesson for Sunday-school scholars.

Yours truly,

REV. R. F. PUTNAM.

"You remarked that 'Martha' was also one of your productions; when was this rendered?"

"With regard to the production of 'Martha,' this was taken on the roof of the Grand Central Palace also about a year later. The singers and actors were a quartette who had sang at the Metropolitan Opera House and the music was played at the time the pictures were taken, so

Musee some time in February, 1899. The rights to this production was also acquired by the Edison Manufacturing Company."

"The Eden Musee, we understand, is also the home of patriotism. What subjects do you use?"

"As an impetus to patriotism I know of nothing so strong as the cinematograph reproduction of Spanish-American war scenes shown at the Eden Musee. We have had the Winter Garden crowded with delighted visitors applauding the 'Departure of Troops from New York,' 'Battleships at Santiago,' 'Field Hospital at San Juan,' and other incidents connected with the late war.

"The South African war scenes were also a tremendous success at the Eden. 'The Surrender of Cronje' was one of the most remarkable of these many pictures which were taken by Mr. Rosenthal for the Warwick Trading Company, from whom we secured them.

"Throwing 12-Inch Mortars at Port Arthur,' by the Japs, was another great war picture, together with many others taken of the Russia-Japan war and exhibited at the Eden. These pictures were furnished us by special arrangement with Mr. Chas. Urban, of the Urban Trading Company, of London."

"How do you select your subjects?"

"Most of our films are of foreign make, though we show many American subjects from time to time. I take a trip across the other side every Summer and select the best subjects I can get from the different makers of films, filling in from time to time my purchases here with Edison and other American films."

"Why do you use so many foreign films?"

"Because our patrons seem to demand serious subjects perhaps more than at any other place of amusement. Subjects of travel and adventure, panoramic and scenery seem to go well with our audiences, though we always finish up any one series with a comic picture, which is always appreciated. The foreign market gives us more material for our audiences, and perhaps of better quality than of home manufacture, though I hope to see the time when some American manufacturers will make pictures that will compete favorably with, if not excel, the best of those made abroad."

"In going 'round the city, Mr. Hollaman, I often hear the highest praise of your cinematograph, and the manner of its operation. Why is this? Have you any special method?"

"Well, we have been constantly improving year after year in our machines, and our operators we consider are the best in the business. The flicker is practically lost in our pictures, the subject throws out firmly on the screen, and the lights are always good, as we have our own plant. We could not use the ordinary projecting machine in our shows, as we sometimes give eight and ten shows a day, requiring a steady and reliable projector. For the past ten years Mr. Frank Cannock has made the different machines we use from time to time, and this branch of the business has always been under his management."

"Are your machines used by anyone else?"

"No. We have only made machines for our own use up to now. But constant inquiries of people in the business, desiring to know where they could get a machine like ours, has determined me to go into the manufacture, in connection with Mr. Cannock, of his latest and newly invented machine, which is undoubtedly the best projecting machine ever made."

"When do you expect to have this machine on the market?"

"Probably by end of March. The tools are now all made and the actual making of the machines will be

that all would go in unison. This was colored by Miss E. M. Martine, of Orange, N. J., and shown at the Eden started next week. Mr. Cannock could tell you more about the condition of the manufacturing than I, he having the whole matter under his supervision."

"Thank you, Mr. Hollaman, for this interesting story, which will be appreciated by our readers, who will also enjoy learning about the new machine from Mr. Cannock."

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER III.

THE CURRENT.

Of the two kinds of current—direct and alternating—the direct is far and away the best for projection purposes. Alternating is more noisy, more difficult to handle, and gives far less available illumination per ampere. Direct current, aside from the difference in voltage, is always the same, but alternating has many variations in cycle (the number of alternations per second), and each variety has some peculiarity of its own. To the writer's way of thinking, 110-volt direct current is ideal for projection purposes. The strength of light obtained depends not on the voltage but on amount (amperes) of current used, but there is a very decided limit to the quantity one may use to advantage, since, if it is attempted to consume too much, the light cannot be controlled and perfect craters cannot be maintained, and without perfect craters you will have imperfect projection light, no matter how powerful it may be. The writer has himself used 45 amperes with success, but found this to be about the limit for best results. He has often heard operators tell of using sixty amperes, but doubted the matter, preferring to believe the relator of the feat to be afflicted with an over-vivid imagination. With good carbons 45 amperes can be controlled and produces a clear, powerful light, which brings out every detail of an ordinary film in bold relief, but it requires a man who understands his business to successfully operate.

The ascertaining of the exact amount of current being consumed is a somewhat intricate operation, beyond the ability of the average operator. Small ammeters are notoriously unreliable, and it is seldom that a station ammeter can be secured for the test. The best and most practical rule to follow is: Begin with weak current and keep cutting out resistance until the best result is obtained. If you get the result you need not worry about the amount of current you are using, but remember that results will improve up to the point where the light becomes hard to control. In New York City the amount of current that may be used is limited by law to 25 amperes. Now, the writer believes that to be pure, unadulterated foolishness; but whether it is or not, it is the law and must be obeyed. True, the stronger the light the more readily it will ignite the film; but with modern safety appliances fire can result only from the rankest kind of carelessness—a condition that should never be allowed inside an operating room—and a competent operator can use much more than twenty-five amperes of current with perfect safety, producing far more satisfactory results on the curtain than can be had by use of the weaker current.

To handle projection current successfully, one must

have a fair knowledge of electricity, backed up by practical experience, these items being of almost equal importance

WIRING.

DON'T HAVE YOUR WIRES TOO SMALL. They should invariably be of size to carry the current without any heating at all. Equipping your plant with wires that even become warm in use is mistaken economy of the very worst sort and costs dearly in the long run. Aside from danger of fire, wire constantly deteriorates through heating, and as its efficiency is decreased, its carrying capacity becomes less and less until it will not carry the current at all—that is, in sufficient quantity. More than this every particle of heat shows up in the meter: It costs money to heat wire, since every bit of heat represents current consumed. Just remember that, Mr. Economical Man, and get out your lead pencil and figure how fast you are getting rich if you save four dollars through purchasing small wires, which consume four dollars' worth of current every month through heating. Why, great Scott, man! if you used enough wire you would succeed in getting into the poorhouse through sheer practice of economy.

Wire should be heavily insulated, and, preferably, encased in metal conduits wherever practicable. The flexible cable which connects the line to the lamp should be extra heavily insulated and of ample size. All wires where not in conduits should be supported by some approved type of porcelain insulator. NEVER let an electric wire, whether it is insulated or not, come in contact with wood. In wiring an operating room, don't run the wires "any old way that is most convenient." Put them up neatly and where they ought to be, regardless of the fact that it takes more work to do it. It will pay you big interest in the end. *Always scrape wire ends clean—until they shine*, before making a wire joint. This is imperative, since a joint made with dirty wire will heat. In making a wire splice be sure to twist the wires very tightly together, so that there will be good electrical connection. A loose joint will heat also. Wire joints should always be soldered, though they may be used temporarily without, if properly made. After making a joint, always wind with insulating tape. Never leave a raw wire—it is dangerous in the extreme.

There should be a main house switch and an operating room switch. From house switch to operating room switch the wires run direct. From operating switch one wire runs, through fuse, direct to lamp and the other, through fuse, to one binding post of rheostat and from other rheostat binding post to lamp. With alternating current it matters not which wire connects to rheostat or lamp, but with direct current the negative wire must be attached to lower binding post of lamp, and, properly, should carry the rheostat, though this is not essential and only makes the difference that in case of a short circuit in the lamp house there will likely be a heavier flash where the positive wire is connected through rheostat, instead of negative. The way to test your connection is: Connect up the lamp and turn on current. If, after a couple of minutes, you find the crater (a small cup-shaped depression that forms on one carbon where direct current is used and on both with alternating) is forming on the lower carbon, you have the lamp connected backwards and must switch wires. No harm is done by the wrong connection; you won't get much light, that's all. Operating switches should invariably be located directly in front of the operator as he sits at the machine, so that he may manipulate them instantly in case of accident.

(To be continued.)

A Coffin for the Theatatorium.

(Specially contributed to *The Moving Picture World* by the well-known manager of a large theatrical circuit).

The moving picture business is likely to receive a check which will be destructive—unless it is speedily reformed.

At present the theatatorium is a craze—a fad—a fashion. People go to it because it is something new.

But crazes, fads and fashions do not last. The bicycle was a fad, but where is it now? Ping pong was a fad and a furious one, but who plays the game in the year 1908?

Both those fads, and many others, have gone to oblivion along the path which the theatatorium is likely to follow, unless something is done to prevent it; and with the downfall of the theatatorium will come the ruin of the manufacturing interests.

Managers can do much to make the theatatorium a permanent institution, but their efforts can be nothing more than supplementary.

The real influence which will either make or break the business lies with the manufacturers. They must do better work, or prepare for the worst.

In the first place, we must have better photography. From time to time an American manufacturer produces a uniformly good film. Frequently they produce bad films with good spots in them, and too often they turn out films that are bad from end to end. They can force the renters to buy these defective films, and the renters can force the theatatoriums to use them, because, unhappily, the output is so small and so controlled that there is no choice.

But manufacturers, renters and managers, in combination, cannot force the public to pay real money to see them, and every day the public is becoming less willing to be buncoed by picture shows which have nothing on their sheets worth looking at. This is what the manufacturers must consider. At the present time the manufacturer can force any old film on the manager and get his money away from him; but every such film placed on the market to-day is a nail in the coffin which the manufacturers are preparing for the funeral of their own prosperity. A few months ago I was in an Ohio town of 40,000 inhabitants, where six theatatoriums had been forced to close their doors. In the town of 22,000 inhabitants, where my own theatatorium is meeting with reasonable prosperity, there are two others, both of which have added vaudeville acts to brace up a failing business—the result of a bad picture service. Within half an hour's journey of this town I know of half a dozen failures, and of other proprietors who are anxious to sell. Why? Simply because their picture service has been so poor that they could not command the support of their communities.

Personally I can only maintain a show of any value by constantly "kicking" to my renter, and criticising his service. I have already made two changes and am contemplating another. When I make a change the renter gives me a fairly good service for a short time, and then sends me poor stuff. Now, why is this? Simple because the renter CAN'T GET enough good films to supply his customers. As soon as my service deteriorates, my business diminishes, and as my service improves business gets better, but the general tendency of the poor film is to KILL business, and if the business is to be preserved the bad film must be eliminated. Every time a visitor to a theatatorium is allowed to see a bad film one more weight is thrown into the scale which will eventually turn him against moving pictures; and every single man who turns

against the theatatorium becomes an influence which tends to turn others against it; and when a sufficient number of people reach that frame of mind the moving picture will be too dead to interest the coroner.

Now, the men who can prevent this catastrophe—the men who can make the moving picture a thing of solidity and permanence—are the manufacturers; and good photography is only one of the qualities in a picture which are required to bring about this end.

In the first place, the immoral film must be banished. Scenes of drunkenness and debauchery—the tipping of vagabonds and the revelry of chorus girls—should have no place in the theatatorium. Melodramas with the suggestion of prostitution or illicit love, with suggestions of criminal methods, or suggesting the commission of horrible crimes, must be done away with. Pictures which teach children to deceive their parents and encourage them to commit dangerous pranks should not be manufactured. I am not one of those who believe that crime should be altogether eliminated, but the more horrible and disgusting features of it should be left a little to the imagination, and the punishment of the criminal should be strongly emphasized. Lawlessness is likely always to exist, but it should not be glorified or paraded. There is no greater source of danger to the moving picture business to-day than such films as "The Hooligans of Paris," "The Indian's Revenge," or "The 100 to 1 Shot," which teaches the youth of the country that "playing the ponies" is the way to retrieve the fallen fortunes of one's family. These are old films, but their horrors and false morality linger especially in every mind.

The moving picture possesses the same elements of permanence as the stage does, with the added advantage of brevity. In ten minutes a well-constructed, well-acted picture drama excites all the emotions which can be imparted by a comedy, melodrama or tragedy of two hours' duration, but to fulfill its mission the picture drama must possess excellence and the acting must be good. How much longer would the stage endure if it were served by such actors and dramatists as are found in the world of moving pictures? Not long. It is the Sardous, the Belascos, the Irvings, the Mansfields, who preserve the drama, and if the moving picture is to become a lasting influence it must have, if not such great supporters, some which are vastly better than those we have to-day.

Most of the picture dramas of to-day one might reasonably think were conceived by the bookkeepers and typewriter girls of the photographers who make the film, and were acted by the type of artist who lives in a hall bedroom in Thirty-fourth street, and dines at a quick lunch counter in Herald Square.

This won't do. The manufacturer must hire a dramatist to act as his editor—a few hours a week would do—and must solicit playlets from talented writers throughout the country. It is as easy to prepare a playlet as it is to write a 5,000 word short story, and the magazines can secure tons of good stories at from \$100 to \$500 each. It will pay the manufacturers of films to be as generous.

Of course, it would be idle to say that there are no well-conceived, well-acted, well-photographed picture dramas produced in America. There are some, but far from enough, and for every good one there are a dozen which are of little or no value, and most of which are a positive detriment to the moving picture business in all its departments.

The time has come for the American manufacturer to watch himself.

BY HANS LEIGH.

International Photographic Exposition, Dresden, 1909.

The International Photographic Exposition, at Dresden, which will be open from May to November, 1909, is the most important photographic exposition which has ever been projected. It will be held under the patronage of the Kingdom of Saxony and the City of Dresden, and no effort or expense will be spared to make it a complete representation of the progress and importance of modern photography.

The exposition will be held in the great Exposition Palace and Park of the City of Dresden, one of the largest art galleries in Germany. The use of it has been donated by the city. This gallery is large enough to accommodate four or five thousand paintings, and the whole of it will be devoted to the hanging of the professional and amateur photographs sent in from every country in the world.

All of the important photographic manufacturers of the world will exhibit their products in buildings to be erected in the park. Among them will be a complete astronomical observatory constructed by one of the large lens firms; half-tone engraving and printing plants, and other technical exhibits of the highest value.

Special attention will be devoted to both amateur and professional photography. To this end commissioners have been appointed in every country in the world, who will make special collections. American professional photography will be represented mainly by the collection which has been made in the past few years by Rudolph Duhrkoop, of Hamburg, to which, however, important additions will be made.

The collection of American amateur photographs will be made by Frank R. Fraprie, Editor of *American Photography*. He has been appointed American Commissioner, and he will also assist Herr Duhrkoop in completing the collection of American professional photographs.

The Photo-Secection will exhibit as a whole, and will have a special room for their collection.

An English announcement will shortly be ready, and may be obtained by any intending exhibitor from Frank R. Fraprie, 6 Beacon street, Boston. Any request made to him for fuller information will be promptly answered.

An Interesting Item of News.

EDISON MFG. COMPANY,
10 Fifth avenue, City.

Gentlemen—Answering the demand of Mr. W. E. Gilmore, vice-president of your company, made Wednesday, February 12, 1908, in the presence of Messrs. Melies, Berst, Blackton and Rock, that we cease importing motion picture films, we beg to state that we have decided not to comply with this demand.

Very respectfully yours,

KLEINE OPTICAL COMPANY,
George Kleine, President.

Send 2.00 for a Subscription to the M. P. W. and get posted with first information.

February 19.



Trade Notes

Commencing April 1, moving pictures in Norristown, N. J., will be taxed the same as the Opera House, or \$100 a year, instead of \$25. There are five moving-picture establishments in the borough.

The F. J. Howard Moving Picture Co., Boston.—Moving pictures; capital, \$50,000. President, F. J. Howard; treasurer, A. I. Howard, Boston.

Philadelphia Councils' Committee on Police and Fire by a unanimous vote approved this afternoon the ordinance providing for the regulation of moving-picture parlors. The ordinance provides that each place must obtain a license from the Director of Public Safety at an annual charge of \$50. Every person operating a machine must pass an examination conducted by the fire marshal and the chief of the Electrical Bureau. The measure also provides that every machine must be in an enclosed booth lined with asbestos or tin.

Seth Stone has established a moving-picture theater in the Keystone building, North Fond du Lac, Wis., and from all accounts is making a success.

Another moving-picture theater was opened at Nanticoke, Pa. It is located on West Broad street, near the corner of Market. The place is owned by Dr. Hill, as well as the machine and fixtures. The room is very attractively decorated. Three exits make it very safe. The exterior is also very attractive.

An electric spark set fire to the film in Burd's hall, in South Erie street, Massillon, Ohio, last week, and the entire reel was consumed. There was more or less excitement in the audience, but no one was hurt. The blaze was extinguished with a Minimax hand extinguisher, which quickly prevented the fire spreading. The loss amounts to about \$150.

We were shown something new in announcement slides in the offices of Miles Bros., the other day. They were made on a single sheet of flashed glass of sufficient thickness to withstand considerable hard usage, and really needed no binding strip. The neatly lettered announcements were etched through to the clear glass and the effect on the screen is novel and pleasing.

Film renters who are not members of the Association need not worry as to where their supply of films is to come from. We learn that there is over \$20,000 worth of film in the New York Custom House and more on the way from Europe; much of it from foreign manufacturers who have not yet entered the American market, but whose productions have been awarded a high rank abroad.

MASSACHUSETTS STATE POLICE DEMAND ASBESTOS LINED BOOTHS FOR OPERATORS.

Theaters where moving picture machines are installed will be required to make expensive changes to comply with the recent orders of the District Police Department which has general supervision over the constructive features of theaters. In the future, according to the general order, all booths and enclosures must be built of asbestos boards, and this material is patented and costs about \$1.00 a square foot. The sides, top and floor of an asbestos building such as is required, it is calculated that the initial cost will be between \$200 and \$300, and in addition, an electric fan must be installed in the ventilating pipe.

The booths in accordance with the specifications must be provided without delay, and failure to do so will result in prohibition of the use of moving-picture machines. The order requires a box built of asbestos boards, 7 feet high, and 6 by 8 feet, for one picture machine; 9 by 8 feet for a picture machine and a stereopticon; and 12 by 8 feet for two picture machines and a stereopticon. The framework must be of iron,

and where the cracks between the asbestos boards open against inflammable material, they must be plugged with asbestos cement.

Not more than two windows are allowed, one for the operator 4 inches wide and 12 inches high, and one for the machine 6 inches high and 12 inches long. These must have gravity doors suspended with a combustible cord and a fusible link. The shelves must be of slate slabs, and a vent pipe for ventilation is required leading from the roof of the asbestos box.

From our advertising columns it will be seen that S. S. Getchell & Son, of Woonsocket, R. I., are prepared to construct booths according to the above specifications.

NEWARK, N. J. ALDERMEN DECIDE TO DOUBLE THE FEE FOR TRANSIENT EXHIBITIONS.

Transient moving-picture shows which come to Newark in the future will probably find that the license fees for this class of shows is higher in this city than anywhere else east of the Mississippi River. The license committee of the Common Council will recommend that the fee of \$1.00 a day be raised to \$2.50 per day in cases where the moving pictures are shown for less than six months in the city. The resolution recommending the change was passed at a meeting of the aldermanic license committee after License Inspector Ward had reported that many of the transient moving-picture shows exhibited in Newark rent a vacant store or building for two or three weeks and then move on to other cities where the restrictions are not so rigid. In some cases, the inspector said, the owners of the shows opened their doors and started exhibitions without obtaining a license. Such instances were dealt with in the police courts, he said.

Julius A. Rubrecht, owner of a chain of moving-picture shows throughout this section, appeared before the committee and told of the operation of his shows. Inspector Ward said that Mr. Rubrecht's companies had conformed to the law in every respect and lived up to all the rulings of the department. Mr. Rubrecht submitted figures by way of comparison between the license rate in Newark and other large cities. In no instance was the rate as high as the Newark rate, \$1.00 a day. In New York, Mr. Rubrecht said, the license fee was but \$25 for the first year and \$12.50 for each succeeding year. Hoboken requires no license. In Jersey City the fee was approximately \$25 per month, and in Orange the city authorities required but \$25 annually for a license. Newark, the Common Council acts on the recommendation of the committee, the fee which transient shows will have to pay hereafter will be \$780 per year.

NEWARK JUDGE OBJECTS TO SUNDAY SHOWS.

In the First Precinct Police Court in Newark February 13, Eugene Couture, proprietor of a moving-picture show at 66 Market street, was fined \$50 and costs amounting to \$2.05 by Judge David T. Howell for having opened his place for business Sunday evening in violation of a city ordinance. After the Police Court proceedings Assemblyman Braun, counsel for Couture, announced that he would take the case to the Common Pleas Court for review, as it is the intention of the moving-picture men of Newark to have the courts settle the question of Sunday opening as speedily as possible.

WOMAN'S LEAGUE INVESTIGATES.

Dangerous to life through fires and to public morals by the quality of the entertainment provided is the verdict of a joint committee of the Woman's Municipal League and the People's Institute after an investigation of penny arcades and moving-picture shows in New York. Cheap theaters, according to the report, generally keep within the law. The moving-picture shows are found to be dangerous to life, but nothing good was found in the penny arcade by the investigators.

"As for the penny arcade," says the report, "we are convinced that it is a destructive influence, almost unmitigated. The pictures in the slot machines tend positively toward the indecent and violent; the games are played on the thoroughfares, with free admission, and is often the haunt of idlers and sometimes of worse, and it is without the leavening salt of family patronage.

Viewed on its positive side, there is hardly anything into which the penny arcade can develop, and its decline has actually begun. The moving-picture show has superseded it, and it is thronged no more. As an amusement center for the people that section of the penny arcade now devoted to

athletic features and games of skill might be developed, but hardly along the lines or with the co-operation of the penny arcades as such.

"There are two hundred moving-picture shows on Manhattan Island. The audiences are composite in the highest degree. Bowery we have seen Chinamen, Italians and Yiddish people, the young and old, often entire families, crowded side by side. Next door was a penny arcade on one side and a beauty show on the other. Outside the vice and hopelessness of the Bowery.

"But inside was the enthusiasm of an orderly three hundred people. There was bad air and a threat of fire as well, but these we know were the husks of the situation and subject to immediate remedy, while inside was a seed of genuine drama and living human interest, which had been planted in the hungry soil of human need and would grow."

The report is signed by Mrs. Josephine Redding, secretary of the Woman's Municipal League; Michael M. Davis, Jr., secretary of the People's Institute; Mrs. R. H. McKelway, Miss Henrietta Rodman, W. Frank Persons and John Collier, field investigator.

KEITH & PROCTOR'S GOING STRONG FOR CINEMATOGRAHY.

The most significant announcement in several years is that issued from the Keith & Proctor office in regard to the withdrawal of vaudeville from their Union Square Theater and the substitution of moving-picture exhibitions. This change of policy means that B. F. Keith, a pioneer of modern vaudeville and the most successful and most alert manager in that branch of the amusement business, foresees such a tremendous field in the exhibition of these moving pictures that he is glad to convert one of his most profitable and best equipped theaters to this style of entertainment.

Already three theaters, formerly listed among the most prominent of New York's playhouses, have only these films to give their patrons. Frederick Luescher, who has been most diligent in building up a circuit of theaters in the smaller cities, this week canceled the bookings of regular attractions in Fulton, Perry and Albion, and announces moving pictures for the remainder of the season.

The slight expense attached to these exhibitions is a tempting feature of the movement. Neither orchestra nor stage hands are required. Ushers even are a luxury. The moving-picture houses expend little or no money in newspaper or billboard advertising, and since the pictures can be shown only in a darkened house, the expense of lighting is trivial. We are now watching only the beginning. The moving picture will improve and be elaborated, exactly as was the case in vaudeville.

NEW THEATER FOR LOWELL, MASS.

Inspector Walter W. Smith of the lands and building department has received the plans and specifications for the new moving-picture theater to be erected at 382 Merrimack street, corner of Maiden lane. The lessees are Strauss & LeDuc. The erection of the building will be started at once and as soon as completed will be devoted to moving pictures and illustrated songs.

PHILADELPHIA ASKS TEST FOR OPERATORS.

Legislation safeguarding the public from the dangers of fire and panic in moving-picture show places is provided in a bill which was approved by councils' committee on police and fire. As adopted, the bill provides that each moving-picture place shall pay a license of \$100. Proper exits shall be provided to the building used for such purposes and there shall be ample aisle room and other arrangements to guard against injury in panics. Operators of moving-picture machines shall stand examination as to their competency and pay a fee of \$5 for a license. The machines shall be operated within asbestos-lined metal cabinets and the fire marshal shall pass upon the safety of the building and appliances before a license shall be issued. Any proprietor failing to comply with the law shall be fined \$500.

COMING! COMING! Way Down East IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

IN CHARITY'S CAUSE.

Dayton, Ohio, recently organized a Sunday show for the benefit of its poor and one thousand and twelve dollars was the record made by 17 moving picture shows for the benefit of the unemployed. If the weather had not been so cold double that amount would have been realized. For the sake of charity all seemed to give. Mayor Burkhardt and Father Neville visited each one of the shows to give them their personal inspection. After their trip was over, the chief executive and the priest put the stamp of approval on each performance. The pictures shown were the best possible to obtain, the most instructive and entertaining. The greater portion of the crowds in attendance consisted of women and children.

The amount of money taken in at each one of the theaters, as officially reported, is as follows:

National	\$251.45	Henry Albert	35.46
Electric	117.50	Theatitorium	32.35
Ludlow	73.50	Fargo	20.03
Pastime	69.05	Orpheum	19.25
Magie	63.68	Crystal Palace	17.20
Dreamland	61.10	Jovial	12.95
World	57.16	Vaudeite	12.90
Wonderland	55.10	Olympic Theater	20.00
Lafayette	50.07		
Imperial Amuse. Co. ..	42.35	Total	\$1,000.12

[Well done, Dayton! You have set an example worthy of emulation, wherever there is distress, and we trust others will follow in your footsteps.] It is reported that there are 184,000 unemployed in New York City. A Sunday set apart for their relief would do more to cement good feeling towards the nickelodeons than any litigation.—Ed.]

WANT MOVING PICTURE SHOWS SAFE.

Containing that the bills of Assemblymen Gluck and Senator McCall for the regulation of moving picture shows are not strong enough, the Actors' National Protective Union will send a committee to Albany to urge amendments. President De Veau of the union said that the amendments contained these clauses: That no moving picture show shall be carried on in any building used as a dwelling; that all such show places must comply with the rules of the Building and Fire Departments covering places of amusement; that no person less than 21 years of age shall be an operator, and that there shall be an asbestos curtain attached to every machine, which can be dropped in case of fire.

THE USE OF THE LUMIERE SYSTEM OF COLOR PHOTOGRAPHY IN MEDICINE.

In a lecture recently delivered before the Berlin Medical Society, Prof. C. Benda drew attention to the value of the Lumiere process of color photography to the medical profession, and pointed out that the results it will lead to are essentially original. This process allows for the first time the natural colors of an object to be rendered with faithfulness by a method readily accessible to any photographer, and which hardly requires any more time than ordinary photographic operations, while the material used in this connection, though more expensive than ordinary plates, by no means involves any excessive outlay.

After describing in detail the technicalities of the process, Prof. Benda demonstrated a set of plates illustrating the possible applications of the process to medical instruction and to the demonstration of microscopical objects and samples of pathological anatomy. In the field of micro-photography the author has given special attention to such objects as do not lend themselves to direct micro-projection, viz., in the case of considerable magnification, and especially to those which cannot be rendered perfectly by ordinary photographic methods, either owing to their double colors or to their delicate shades. He demonstrates the efficiency of the method by his records relating to blood pathology, to trypanosomes and malaria

parasites. Even objects so susceptible as spirochetes are readily photographed by the process. However, in the case of high magnification it is recommended to use very thin cross sections.

As typical instances of applications to microscopic photography the author chose a limited number of samples relating to pathological anatomy, including some brains. Witnesses in case of organic cross sections any reflexes due to shining surfaces should usually be avoided, such reflexes (in opposition to what may be said in the case of ordinary photography) are especially adapted to enhance the plastic appearance of a color picture.—Scientific American Supplement.

MOVING PICTURE SHOWMAN WILL BE A NOBLEMAN.

John Roberts, prospector in the United States, Canada and Alaska for twenty years, now in charge of a moving-picture show at Kellogg, Wash., will be Sir Norman Grandon Bart, upon the death of his mother, now living at Tottingham, Eng., and his income from the estate will be \$10,000 a year.

AUDIENCE APPLAUDS HIS SHRIEKS OF AGONY.

Burlington, N. J., February 13.—Reaching into the sheet-iron cage that covered a moving-picture machine with which he was giving an exhibition, John Riker seized a bare electric wire instead of the switch. He was held fast while a current of 1,000 volts went through his body.

He shrieked for help. His cries, coming through the narrow aperture of the booth, sounded to the audience like a phonographic accompaniment to the blood and thunder drama that was being portrayed in the moving pictures. The audience, not suspecting the dangerous plight of the man, applauded.

Andrew Harris, the piano player, saw that something was wrong and broke into the cage. He shut off the current. Riker's hand still gripped the wire and had to be pried off. His hand was almost roasted by the strength of the current.

[When will operators learn? We cannot understand why a bare wire was allowed to be used. Every operator ought to use only properly insulated wires, and if any bare surface shows they should be bound with tape.—Ed.]

Wm. F. Steiner, of The Imperial Amusement and Moving Picture Co., calls our attention to the error in placing the head office New York and Troy branch, in the columns of non-association of the renters. We are sorry for the error, which we saddle on to Secretary MacDonald, who issued the official list omitting this name.

AMERICAN MUTOSCOPE AND BIOGRAPH CO. AND THE RECENT MANUFACTURERS' COMBINE.

Following the short statement in last week's Moving Picture World, Vice-President H. N. Marvin, in outlining the plans of the Biograph Co. in its contest with the combine, said:

"To understand the situation thoroughly we will have to go back a few years, when Mr. Edison, having secured a patent on a moving picture camera and film, sued us on the patent, claiming we were infringing. We won the suit, and he then secured the reissue of two separate patents, one on his camera and the other on the film, and sued us again. Soon the Court of Appeals in the case of the camera patent again sustained us, holding that the biograph camera for making films was not an infringement of the Edison patent, although Mr. Edison won as against the other film manufacturers, who, unlike us, were using cameras purchased in Europe. As a result of his victory over the other film producers they were obliged to pay him a royalty and have now joined with him in forming the so-called trust. On the film patent he has never sued us. If he should it would take two years to decide the case, and there is no more reason for supposing he would win than there was in the camera case. But even if he should defeat us we have other patents on sprocket films that would not infringe. We hold patents covering moving picture cameras, films and all exhibition by projecting machines, and these patents are very broad. We have never sued the Edison or other companies for infringing, being content to defend our patents against his suits. Now, however, we propose to assume the aggressive, and we believe we shall be able to stop the manufacture of all films except under our patents. Mr. Edison has been defeated in every suit he has brought against our company, the courts holding that he was not a creator of this art, but

COMING! COMING!

Way Down East
IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

had merely invented certain specific forms of machines, which, as we claim, are not the best in use to-day. The next move of the Edison company was the formation of the trade combination which has just been announced, and to make this effective they have taken in the Pathe Company, the largest foreign manufacturer of films, and the Melies Company, which is not so important, the idea being to give them a monopoly of the importing business, which is very large. It was further endeavored to induce the Eastman Kodak Company, who are the largest producers of unprinted films, to supply no companies but those in the combination; but the Eastman people, when they found we were not in the combination, refused. The next move was the agreement with the film renters through their Protective Association, but this association by no means includes all the film renting concerns, and big dissatisfaction has developed over the heavy fee of \$5,000 now charged for membership, as well as other requirements, as to rental charges, the retirement of films and the obligation to buy films from no one not in the trust. We have been deluged with applications for films and have also had many applications for permission to manufacture films with our camera machines. We are increasing our facilities for turning out films, and will license other American film making companies, which, with the large foreign output not controlled by the trust, will give an ample supply outside of the combination. There are between 20 and 30 foreign film makers whose product we are prepared to import and add to our own and protect our customers under our patents. Among the foreign makers not included in the trust are Gaumont, Urban, Warwick, Paul, Williamson, Hepworth, Crick and Sharp, Lux, Rossi, Ambrosio, Aquila, Sollei, Mendel, Eclair, and others. All these were barred out by the combination in order to secure Pathe, but they are open to us.

We were asked to go into the combination, and at first, when it was only proposed to join in the elevation of the business, we were ready to co-operate, but when it came to paying a royalty to Edison we would not agree. We claim that if our patents are sustained we can stop all manufacturing with his machines. On the other hand, if we should fail in the effort to stop him, our own patents would still be good so far as we are concerned."

The outcome of the war thus inaugurated will be watched with keen interest by exhibitors and renters now engaged in the moving picture business.

We hoped to be able to give our readers Edison's views this week, but so far have been unable to secure them.

Foreign News and Notes

FROM OUR ENGLISH CORRESPONDENT.

The latest development of trade in England seems to be on the lines of street shows, so common in America and on the Continent. Quite a host of these shops, charging from 1d. to 3d. admission, have sprung up in London, and the L. C. C., scared by the fact that they do not apply for a license for music and are so under no control, at its last meeting agreed to send a deputation to the home secretary (Mr. H. Gladstone), urging that a license should be made necessary for this class of entertainment, many of which are by no means too safe.

In connection with exhibitions of living pictures, another new departure has been made by Pathe, who have opened premises in Piccadilly, calling them the New Egyptian Hall, at which one may, by payment of 1s., sit and look at an exhibition of their pictures for as long as he likes and without extra charge, enjoying tea in a basement fitted out as a Japanese tea shop.

The Urban Company are pushing the educational film with some success. Dr. Campbell Thompson, of the Middlesex Hospital, one of the most prominent medical men in England, is a strong believer in the cinematograph as a teacher, and gave a demonstration, recently, of a number of films he had taken of patients to a large gathering of medical men, the films showing with remarkable clearness some of the peculiarities of gait peculiar to certain nervous diseases.

The great fight between Tommy Burns and Jack Palmer at Wonderland will be decided before this reaches you, but it may be of interest to say that a film will also be taken of the much more interesting contest in which the American is to be opposed by J. Roche, the Irishman, at Dublin, during March. Both pictures will be the work of the Warwick Trading Company.

COLORS

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PRINCE OF MONACO AS AN ENTERTAINER.

From Munich it is reported that a very interesting lecture was delivered in the Odeon Hall by the Grand Duke of Monaco. The subject treated was "Life in the Depths of the Pacific Ocean," and was illustrated with stereoscopic slides and moving pictures. Among the large audience were several members of the royal family.

A NEW IDEA FOR A FIRE PROTECTOR.

Schonburg & Co., Berlin, Germany, have patented a rather peculiar kind of fire shield for moving-picture machines. The principle is a water reservoir balanced over the film reel and an automatic releasing mechanism to tip it over if the film catches fire. The idea is perhaps a little too drastic, writes our contemporary, "Der Kinematograph," but it seems to be of practical value and is favorably mentioned by several of the leading papers.

ADVANCE IN PHONO-CINEMATOGRAPHY.

From the same source we learn that The Lenten Company, Crefeld, Germany, have invented a new form of talking machine for electric theaters. The machine is called the Herold-Starkton and is said to produce a sound of exceptional strength and clearness. It is reported that it will reproduce a difficult vocal solo twice as strong as the human voice in the most perfect manner and with a clearness of tone that is simply astonishing. The machine being especially adapted for singing, talking and moving pictures certainly denotes progress along this line and we hope, at no distant date, to give further particulars.

CINEMATOGRAPH IN SCIENCE.

Commenting on the progress of science, the *Volks Zeitung* says: "The cinematograph is daily gaining in public respect and confidence, and has now won its way into every scientific laboratory of importance. The latest is its application to microscopy and in one of the most famous universities in Germany the cine-camera is recording the life of certain germs and animalcules that are invisible to the naked eye. The films are then projected on the screen in the lecture room and the students can, for instance, follow the interesting manifestations of life in a drop of water. There are great possibilities for the cinematograph along this line and in science it opens the way to new fields for investigation."

FAMOUS INVENTOR DEAD.

Ottomar Anschutz, a noted manufacturer of cameras and famous as the inventor of the "Living Wonder," the first camera to reproduce pictures of objects in motion, is dead at the age of 72 years.

The first known attempts to photograph objects in motion were made by Muybridge, an American, with trotting horses. By the employment of a large number of separate cameras arranged side by side, successive photographs of a horse in different phases of movement were made as the animal passed along the course in front of the cameras and automatically released the shutter of each camera as he passed. Ottomar Anschutz discarded this cumbersome method and made an arrangement by which one camera was used to impress successive images on a rapidly moving plate or a series of plates passed behind the lens, a rotary shutter transmitting a flash of light to each as it came into position.

The synthesis of this series of photographs, by means of the zoetrope, followed as a matter of course, and Anschutz succeeded in setting the world talking of his "Living Wonder." In these experiments the photographic transparencies on glass were arranged around the periphery of a large wheel, revolving behind a lens, through which the pictures were projected. There was no shutter, but its place was taken by a most ingenious device, by which a brilliant electric spark from an induction coil was made to illuminate each little picture precisely as it came into view.

COMING! COMING!
Way Down East
IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

CINEMATOGRAPHS IN MEXICO.

Consul-General A. L. M. Gottschalk reports that he has frequently been addressed for information concerning cinematograph shows in Mexico City, and the prospects open to Americans in that line, which leads him to write:

"The invariable answer is that Mexico City is no exception to the general favor which such exhibitions enjoy in Spanish-American capitals. There are three or four well-known shows of this kind which are patronized by the best of Mexican society. The charge is 25 centavos (approximately 12½ cents) for admittance, including a seat without distinction of location. Some few private families on such occasions as birthdays and other family celebrations, will hire the cinematograph and have it brought to their homes for an afternoon or evening performance.

"Apart from the well-patronized establishments described there are innumerable smaller ones dotting the city. One or two cinematographs are maintained for advertising purposes upon the public streets; and they alternate interesting views with paid advertisements. One large cigarette-making establishment in this city has a well-conducted cinematograph theater, to which admission is obtained only by the presentation of a given number of the coupons which accompany their cigarettes. All these cinematographs are of foreign make. The views used are almost exclusively of French make. They often depict scenes in continental European life, which are apparently the only kind which appeal to the public. I do not think there is any field for an American cinematograph establishment in this city; nor would our American views touch a responsive chord in the average Mexico City audience."

The famous Cirque d' Hiver in Paris has been sold to Pathe Freres and is now fitted up as an unusually attractive and splendid electric theater.



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Our seats are used in hundreds of Moving Picture Theatres throughout the country. Send for catalogue and prices. PROMPT SHIPMENTS.
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NEW ESSANAY FILM

A GOOD WHOLESOME COMEDY

"Louder Please"

DESCRIPTION

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away;" the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

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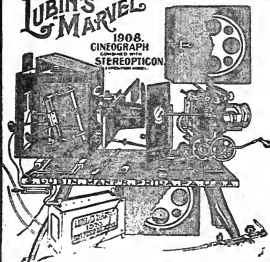
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Equipped with improved Fire Magazines, New Automatic Fire Shutters and New Automatic Fire Shield, (Lubin's patent) Asbestos Covered Wire Connections, new improved Lamp House, new style Fire-Proof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished Carrying Case, for Mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high, \$140.

Henry Clay, Director

John Lattimer, Fire Marshal

MR. S. LUBIN, 225 Market Street, Philadelphia

Dear Sir:—Having examined different makes of Moving Picture Machine in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cinegraph, with Stereophones combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department. I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,

JOHN LATTIMER, Fire Marshal.

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THE COUNT OF NO ACCOUNT. Length, 545 Feet

An Extremely Funny Film with a Hot Chase

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Hubby kept it Back But Gave Up Gracefully

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WOONSOCKET, R. I.

Letters to the Editor.

THE VALUE OF A LECTURE WITH THE SHOW.

Augusta, Ga., February 15, 1908.

Editor The Moving Picture World:

Dear Sir:—Permit me to say how pleased I was to read Mr. Lee's article in your issue of February 8, on "The Value of a Lecture." For some time I have been trying to convince the picture show managers here of the desirability, nay, necessity, of such an addition to their attractions. In most instances, while admitting the value in an artistic way of such a combination, they contend that while the public is willing to accept the pictures without the lectures, stories, dramas or poems, they (the managers) would be foolish to increase their expenses by the addition of the lecture. Yet the business here is beginning to languish. Various expedients are being tried to bolster it up, cheap vaudeville and drama, chiefly.

One reason, perhaps, for the non-use of the lecture or story is that all managers do not take your paper, in which they can find the story of the films, and supply houses do not send printed descriptions with the films; another reason is that qualified lecturers and readers are scarce. Lastly, because it is more or less of an innovation. But doubtless the first reason is the true one. The managers seem to think the public will not pay more than ten cents no matter what they put on and do not seem to realize that people grow weary of what they do not understand.

It is a pity that so many of the managers of the moving picture shows look at the business only from the commercial side and not from the artistic and educational. It is a business that can be made a tremendous force for good if rightly used, but if not it will soon run its course like other "fads" and become a thing of the past.

I am glad that you are putting things in the right light, and hope that your efforts will meet the success they deserve.

Mr. B. R. Mitchell, of Augusta, called my attention to Mr. Lee's article on the subject and I then showed it to several local managers.

Wishing you every success, I am,

Yours truly,

E. ESTHER OWEN.

649 Broad St., Augusta, Ga.

Newton, Ia., February 12, 1908.

Editor Moving Picture World:

Dear Sir:—I have been quite interested in reading your article in last issue of Moving Picture World wherein Van C. Lee suggests that the moving picture theater add a lecturer to the theater. Many a time I have watched a new film subject projected on the screen and thought to myself: If I only knew what this or that part of the picture meant, then I could get very much more enjoyment out of the entertainment. But how would it be possible for the theater manager to explain the film subjects unless the film manufacturer furnishes a printed description of each picture when they are sent out? I think that half of the time the theater manager himself does not understand the picture as it is projected on the canvas. If some film manufacturer would make every one of his film subjects explain themselves as they pass through the machine he would soon have all the business he could attend to. If instead of having a few words of explanation on his film about every 100 feet, as most of them do, they would have these explanations come in at every 20 or 30 feet (or at every place on film wherein an explanation was necessary), then the theater manager would have no use for a lecturer.

On page 94 of last issue of Moving Picture World, an article regarding "Electric Light in Lantern," please advise me as to why we should use a hard carbon below (one that does not burn up as fast as a soft one), when, in fact, the lower carbon would last longer than the upper one, even if they were both soft carbons? Respectfully,

W. M. RHOADS.

In reply: The idea of a lecturette is a good one, but one that few proprietors will take the trouble to arrange. For instance, Kalem Company arranged a lecturette or resume of the story of Evans which that film we under stand that so few exhibitors applied for it that the company abandoned the idea of reprinting.

To issue titles every 100 feet would unnecessarily add to the cost of the film and is a little too much to ask renters to pay 12 cents per foot for that. We would blame the actors inasmuch as they did not render the story intelligently. A

perfectly thought out plot, well put together, should tell its own story.

C. M. H., on page 94, is writing for English readers who use a long, thick, soft carbon in upper holder, and a short, thin, hard one in the lower. This compensates for the consumption. American operators would find many of their troubles with centering the light vanish if they would adopt this system.

WE WANT MORE LIKE THIS.

Cumberland, Md., February 17, 1908.

World Photo. Pub. Co.

Gentlemen:—Inclosed find check for one dollar. Please send me your paper for 6 months. Your editorial in the February 1 number was well met and caught this dollar. It sounds so like a man. Well, time will tell what the U. S. F. A. will do; but what of the poor little exhibitors in small towns that have bought a machine and leased a room at a high price, giving a bond to the effect that they will fulfill their contract in the way of paying rent for one, two or five years; and then, without a minute's notice, you might say, they are sent word that the films in the future will cost more than the gross receipts? What are they going to do with their machines and store rooms and the money that has gone to fit them up? Trusting that you will answer some of these questions, I remain,

Respectfully,
CHAS. RAY.

A DIFFERENCE OF OPINION.

New York, February 18, 1908.

Editor Moving Picture World:

In your issue of February 15, under the caption of "Hints to Operators," George A. Collier suggested a method of removing trouble which will bring him and others who practice what he suggests into very serious conflict with the New York Board of Fire Underwriters and the New York Edison Company.

Does he realize that, when he connects the grounded conductor within the BX to the neutral leg of the switch or cutout, he renders useless and ineffective all neutral fuses which have a function to perform as a safety device for his equipment? If he looks into the matter more closely he will find that he practically shuts out all his neutral fuses, thereby relying upon the fused cutout for his protection, clearly a violation of the National Electric Code, which provides that each leg of a two- or three-wire circuit be equally fused as to capacity. The proper thing to do is to remove the defective BX and either substitute a new piece or install conduit from which wires may be easily removed when defective, and good wires easily drawn in again.

Respectfully submitted,

468 East 146th Street. PAUL AUGUSTINE.

PROPOSED OPERATORS' UNION.

Watseka, Ill., February 16, 1908.

Editor Moving Picture World:

Dear Sir:—I desire to inform you that I am receiving numerous correspondence from operators all through the East and Central West relative to the organization of the operators' union which I am promoting, accruing from my published statement in the last issue of your commendable paper in which I asked all intelligent operators to enter into a friendly correspondence with me, relative to the subject of unionism, and the betterment of existing conditions. I once more extend the invitation to all who have not written to do so, for I am their friend and am doing all I can do to uplift the business. I have received several complaints from Brooklyn where experienced operators have been discharged and young boys from sixteen to seventeen years of age been employed in their place at a salary from five to eight dollars per week. I have also heard from Brooklyn that the operators, but from Michigan, Indiana, Illinois and Iowa. I respectfully suggest to the editor of the Moving Picture World that he publish a series of comments of the methods of film renting agencies who put out little hand books claiming to teach anybody the operating of moving picture devices. I can be readily seen that this class of literature materially damages the business in the end for all parties concerned—film renters and operators alike. The renters should be made to understand that they should take a more lively interest in competent operators, for the operators, in turn, when you consider the permanent life of the moving picture. Another subject that commands immediate and important attention is

the attitude of the press in discussing calamities that frequently happen in this business as the result of incompetent operators. The press claims to be the friend of the great mass of the people. If that be the case the important fact must not be overlooked that about eleven million persons visit moving picture entertainments daily. The business is about three years old and still increasing rapidly to such a wonderful extent that theatrical enterprises are throwing stumbling blocks in the path of their progress wherever they can wield their influence. They have circulated lots of false reports which some of the sensation-hungry reporters have hastily scribbled down perhaps without proper investigation. Of course this business must see its reforms where they are necessary, but the press should not try to throttle the greatest amusement of modern times that pleases the greatest mass of the people. Let them devote some space to competent operators, the elimination of the immoral pictures, and work for the general business of making it better.

WILBUR MITCHELL.

ORGANIZED UNION IN DENVER.

Denver, Colo., February 4, 1908.

Editor Moving Picture World:

Dear Sir:—We, the operators of Denver, Colo., have organized a union known as the Moving Picture and Stereoscopic and Projecting Operators of State of Colorado. Each operator must have a license from the city and pass the examining board of the union. We are affiliated with the American Federation of Labor, which is strength in itself. The boys are all satisfied with the wage scale now in vogue, so the managers need have no fear of any trouble with us in that manner. By doing this we are not only keeping out the incompetents, but are also, as was said in this month's World, making it perfectly safe for the owners of the houses, as each operator is held under \$100 bond. We are still young but hope by the end of next July to have everything in the union. Hoping that the boys in different parts of the union will take the same view of the thing as we have, not only for their own good, but for the good of the moving picture world at large,

Very truly yours,

E. M. SCHWARZ, Secretary.

320 Charles Bldg., Denver, Colo.

GOOD MEN OUT OF EMPLOYMENT.

Cannatota, February 17, 1908.

Editor Moving Picture World:

Dear Sir:—I see in your paper that you register operators, and being at liberty, would like to register with you. I have had eight years' experience in the business on Edison, Power and Vitaphone machine. I can furnish best of reference. I am sober and reliable and understand my business. Age, thirty years, and married. I prefer a permanent place such as a wonderland five-cent show. My permanent address is

D. H. CRAIN,
Cannatota, Madison Co., N. Y.

REPAIRING FILMS.

Brooklyn, N. Y., February 15, 1908.

Editor Moving Picture World:

Dear Sir:—The article in to-day's Moving Picture World by L. H. Brown, gives me an opportunity to say a few things in regard to film splicing. In the first place, in case of a nick in the film as per Fig. 1, I would trim it as per Fig. 2, but I would do the same for the time being only, as I consider that by making a splice (you can most always do so by losing one picture which is never missed), you are much better off. These nicks are a constant source of trouble, either in winding back or if your loop is too large or too small. There are lots of places where this same "innocent" little nick can catch and then you lose more than one picture.

The splice is the bone of contention: now how to make a proper splice. I have seen splices made all over the country and it seems that the opinion of most operators is that a splice is proper as long as the side has been scraped down to the celluloid and the other side lapped over. For the benefit of all my brother operators I would like to explain

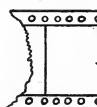
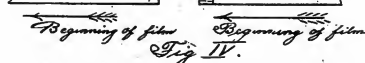
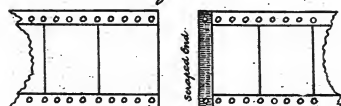
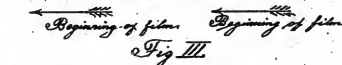
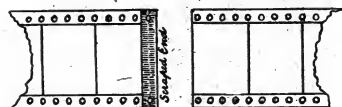
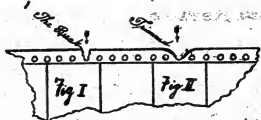


Fig. 6.



Fig. 7.



Fig. 8.

my ideas about a proper splice; and I am sure if they are carried out there will be fewer breaks from bad splices. In the first place, a splice should never be more than one-quarter inch wide. Take your film, emulsion side up, and with the beginning of the film to your left, and scrape as per Fig. 3, not as per Fig. 4; and, another thing, never cut film for a splice through a sprocket hole—always between, as those little ends as per Fig. 5 are always trouble makers.

Now to explain my ideas. In passing through the machine the emulsion side of the film is never touched except by rollers, while the celluloid side comes in contact with all the rigid parts of the machine, and if there is anything that is not smooth there is trouble; so you can see, by Fig. 6, that no matter what it hits the film will pass safely; but in Fig. 7, with a wrong splice, and if it is any way loose at all, it is always inviting trouble. Trusting that you will have room to publish this in your paper next week, I remain,

Yours very respectfully,

W. GUNBY SMITH.

Traveling Correspondent.
P. S.—In my illustrations I have not attempted any measurements, but they are just rough sketches.

COMING! COMING!

Way Down East IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

COMING! COMING!

Way Down East IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

Film Review.

The Princess in the Vase is an archaeological comedy by Biograph. The opening scenes of this production are laid in Egypt five hundred years before Herodotus, the Father of History, visited that country. Three thousand years ago there dwelt in Egyptian Memphis, the ancient capital of the Pharaohs, a wealthy prince, whose wife in beauty was likened to Athor, the Egyptian Venus, with heart as cold as Egyptian marble. The prince, worried and suspicious, seeks the royal seer, who tells him the princess has a lover, and in a vision shows him the princess in the arms of that lover, a Theban warrior. Instant death is the punishment meted out to the guilty pair. The princess is placed on a bier and carried out in front of the Temple, under the very shadow of the Pyramids of Gizeh. Here the High Priest, with a flambeau, as an offering to the pyre and her body is burned as an offering to the gods. The priest, to mighty Osiris, beseeching that he overcome Typhon, who seems to hold sway. Alongside the pyre is placed a vase, decorated with hieroglyphs, which is to be the sarcophagus of that eternal of the unfortunate princess. The smoke and vapor, as it arises from the body, enters the vase in a most mysterious manner. The vase is then sealed and the cavalcade proceeds with it to the tomb, where it is deposited and the door of the tomb closed, it was thought forever. Three thousand years later there came to the "Land of Ruins" a Boston professor, student of the illustrious Jean Francois Champollion, discoverer of the key to Egyptian hieroglyphs—who unearthed the vase and took it to his home in Boston. Vague, indeed, was the story he learned about the treasure, and while sitting in his study, engulging his brain to lift the veil of mystery from it, falls to sleep, and in this psychological condition imagines the maid, while dusting, knocks the vase from the tabouret on which it stands. Bursting into bits, it emits a dense vapor, from which the reincarnate princess appears. Here is trouble. Our friend, the professor, is a married man, whose better-half is a buxom, unwholesome person, who doesn't believe in the "Soul Sister" tommyrot. She, of course, wants an explanation, which the nervous professor is unable to give, so he bolts and runs hatless out of the house, followed by the princess, both followed by Mrs. Professor. Into a restaurant he rushes, with the princess at his heels. At the restaurant, as they sit enjoying a repast, the reincarnate Theban lover appears and claims the princess. This the old professor resents and is run through by the Egyptian just as the wife enters. Mortally wounded, he falls to the floor, from the sofa, for the scene changes and we find the professor awakening from a horrible dream, the pain of the sword thrust being induced by a severe attack of indigestion.

A Sculptor's Welsh Rarebit Dream is the latest Edison production. The following is a synopsis of the scenes:

A Sculptor's Studio: The sculptor is

cooking a Welsh rarebit—A gas collector arrives and demands payment of his bill—Unable to obtain the same, the gas is turned off—An army officer calls and demands the delivery of three life size busts, which he had ordered some time previous—The sculptor, having no light with which to work, is in despair—He lights a candle—Going to a curtained alcove, he reveals his masterpiece "The Lady of Marble"—Bidding the figure good night, he goes to a couch and sleeps—Arising from the couch, he takes one of his small busts and leaves—An Antique Art Store: The sculptor tries to sell the bust—He finally succeeds in exchanging it for an old brass lamp.

The sculptor returns to his studio and proceeds to clean the lamp, when in a cloud of smoke "The Genii of the Lamp" appears ready to grant any wishes of the sculptor—He asks for light—it is given—He next wishes his masterpiece brought to life and "The Lady of Marble" steps down from her pedestal—He looks for the genii but he has disappeared—It occurs to him to have the genii make the three busts for him and rubs the lamp—He appears—in amazement he sees the clay slowly mould itself into shape—First Washington, then Lincoln, then Roosevelt, all complete—The genii again disappears—The sculptor after the remarkable work he has done makes love to "The Lady of Marble"—In her efforts to escape him, she upsets the lamp and the genii appears and forces her back to her pedestal—The sculptor on seeing his masterpiece returned to its inanimate form, collapses on the steps before it—The scene is changed and the sculptor falls off his couch and awakens, realizes it was all a dream—He vows never again to eat a "Welsh Rabbit."

Pathe's productions are:

The Little Cripple.—The hero of this story is a little boy who has no legs, shuffling painfully along on a pair of crutches. His friend is a little fellow whose mother keeps the village tavern, and the opening scene finds the boys playing in front of the house, when a drunken man goes staggering into the inn. He orders several drinks and then falls asleep with his head on the table. Now the lads, apparently tired of playing, part, and the tavern woman's son enters his home. Wishing to close the inn, the mother tries to arouse the sleeper, but finally decides to allow him to spend the night by the table, the boy turns his attention to his school lessons, and after his mother goes to bed all is quiet. Now, outside of the boarded entrance to the tavern, two desperadoes appear, and they soon succeed in undermining their way in. Entering the bar-room, they see the boy, but manage to tiptoe by him unobserved to the chamber above. Here they attack the woman before she can spread the alarm, and ransacking the room, go again to the bar-room; sneaking up behind the occupied little fellow they suddenly throw a sheet about him and carry him off. But as

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they go from the tavern they are seen by the legless friend of their captive, and he follows them, for he has divined the situation. As soon as they reach some passery he passes, the alarm and some people go for aid. Meanwhile the murder of the woman has been discovered, and the suspect is the innocent drunkard who had fallen asleep at the table; the corpse is taken in custody, and the protesting man is taken to the police station, accused. But the little cripple during this time has been following his man, and they lead him to the water side, where they take the unconscious form of the boy into a boat and pull out from the shore. Waiting only to throw off the wooden stump which serves him as limbs, the little fellow dives into the water and is soon swimming desperately after the boat, unobserved. When in midstream the robbers drop the boy over into the water, and turn back to shore. Of course, the legless swimmer rescues his friend, but when the men reach the shore the police are waiting and after a fierce fight they are captured. The next scene shows the accusation of the men, but they deny their guilt, insisting that the drunkard is the criminal. At once the door opens and the crippled hero enters, and straightway tells his story, after which the suspect is set free and the others incarcerated. The last picture shows the tavern boy thanking his rescuer.

I'm Mourning the Loss of Chloe.—Whether Chloe is his mother-in-law or his divorced wife is an even guess. But the mourner in this case is a distinguished looking gentleman who goes forth to pay his respects. He proceeds straight to a florist and takes a huge horseshoe of flowers on his arm and a ponderous wreath about his person. Thus laden he proceeds only a short way when he meets a friend. Of course, he takes well to the argument that he should drown his sorrow, and together they go for a drink. They imbibe rather freely and then go on their way. Meeting more friends, they visit various other drinking resorts. In this way, the mourner makes a heroic attempt to drown his sorrows; but it seems as if these sorrows are good swimmers, for after each drink they are still afloat, and more liquor is necessary. Still carrying the floral pieces and feeling very unsteady, the quartette go to a picnic which happens to obstruct their dancing is going on, and after a few drinks, the mourner approaches a lady, not seeing her escort; she is a pert lassie, and promptly smites him on the optic. His friends go to the rescue, and in a moment there is a battle royal, in which the ill-fated floral pieces are completely demolished. The police break up the fracas, and the last picture shows the misdirected mourner receiving his dues at the hands of two officers.

At the end of the film is a barrel dealer and his helper traveled from house to house to buy stock, leaving the barrels which they had already accumulated, in front of each door. As they came to one residence, two boys saw a chance to

do some mischief and when both men were in the house they set the barrels rolling down hill. A passerby summoned the dealers and they begin a chase for the barrels. A policeman and housemaid are the first sufferers, they being knocked into the air by the barrels. A stout gentleman reading his paper on the street is the next and a photographer with his head under the cloth is also upset, so the barrels go on doing damage at every side. They turn the corner just in time to form an obstruction to a number of cyclists and the result is a grand mix-up. But still the barrels keep on rolling until they reach a bridge from which they go splashing into the water followed by the two barrel dealers, but it seems that the barrels now in motion are not to be stopped, for when they are brought ashore they roll up hill of their own accord followed by the mob. This chase keeps up until the rolling tank tumbles into a cellar, where all the dealers find relief and immediately begin to dispose of the welcome beverage with a vengeance.

Scullion's Dream.—The view is that of the interior of a kitchen where, under the watchful eyes of the chef, the scullions and dishwashers are engaged at their work industriously. When the chef leaves the chamber for a moment there is pandemonium, for the scullions prove to be good acrobats and they tumble and fly around the room, cutting up all sorts of high jinks; but as soon as they hear his heavy footsteps they jump to their little stools once more and resume their labors innocently. The unsuspecting chef takes his seat in his big chair, and soon all are at work, forgetful of all else. So innocently do they perform their labors that soon they begin to nod drowsily, and one by one they fall asleep. A close view now shows his dream. A huge knife moving on its own accord, cuts off his hands; one of them grasps the knife, while the other holds a beet, and both hands cut the beet into slices; the pieces go through some stunts of evolution, after which they spring back into place, and the beet is whole again, while the two hands fasten themselves on the wrists from which they came. The next thing that is shown is of the dispenser of linens. A small cane disk appears on the table before him, and from this hops out some more cane which begins to weave itself into a basket of its own accord; the work goes on until there is a fine, large basket completed. From this a napkin pops out, opens itself up, then folds itself and lies down on the table. It is followed by another and another, each one of them laying itself on the table and then, in a twinkling, which then moves itself into the basket and shuffles itself away. The fat old chef who is continually figuring, next dreams that his hands are cut off. They spring to him his slate, and one of them seizes the chalk while the other grasps the sponge. One of the hands writes a long row of figures, and when it makes a mistake, the hand with the sponge eradicates the error. After quite a little

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figuring the hands go back to their owner. A bald-headed scullion is next to dream, and his is a weird one. A fly mounts his pate and begins to crawl over it, drawing a picture of a grotesque face as it goes. Each drawing disappears when completed, and the fly with lightning bounds draws another. This artistic piece of work done, the sleepers suddenly awake, and each remembering his weird dream, accuses the other of being responsible for it with the result that there is a grand mele.

Too Much Champagne, by the Vitagraph Company. A clubman has imbibed too freely of champagne; returns home and finds the house rocking to and fro. After much difficulty he manages to get inside, finally reaching his bedroom where the same condition exists. Removing his hat and coat, and putting on his pajamas, he tumbles into bed and is soon lost to the world. As he tosses restlessly in bed a vision appears above the couch showing the man and his companions at a table drinking wine. This vision dissolves, and through a puff of smoke the devil appears carrying a pitchfork with which he prods the sleeping man. He starts in his slumber, is finally dragged out of bed, and with Satan disappears in smoke. Through the

clouds the unfortunate man is dragged, his fear further increased by constant jabs with the fork. At the entrance of Hades, St. Peter sits beside the gate as the devil pulls the victim. His pedigree is looked up and St. Peter points beyond in which direction the devil takes him. They are ferried across the river Styx to the "Devil's woods" where innumerable imps jump up and prod the captive. Passing along the River of Souls they at last reach the fiery pit into which he is to be precipitated. A fierce struggle takes place and during this the man escapes and retraces his steps with the multitude of imps in close pursuit. In the devil's woods he is overtaken, thrown upon a rock and subjected to further torture. While still being stabbed by the imps the scene fades away to the man's bedroom where his wife is shaking him to rouse him from a nightmare. He "comes to," kneels in bed and takes a solemn vow never to drink again.

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Editorial.

Film Service Association.

A LETTER FROM A MEMBER.

"Dear Friend Editor—Your editorials are alright, but I wish you would not speak in parables and Latin phrases. Come out in the open, pull off your coat and fight it out, and if you have anything to say, tell it to us, if it will do us good; if not, don't excite our curiosity.

"Now, I want to ask your opinion. I am a member of the Association, have paid in \$100 and now am asked for the other \$150. Will it be better for me to pay this and keep in or come out and lose the \$100? Where do I stand either way? According to the MOVING PICTURE WORLD, Biograph Company is in a strong position, with its allies to assist, but can it hold out against the Edison patents? Another point: I have not signed the agreements yet, and if I don't sign, can I buy and rent from both the Biograph and Edison associations? If not both, which would you advise me to join? I was very much against the policy of certain members who forced us to accept for officers those we did not want, and the by-laws are a standing joke among us—only the joke has a keen point and it hurts.

"In several of your editorials you advised us to stand by ourselves and fight our own battles. I admire your courage in speaking so boldly, and am sorry we did not take your advice, for it seems to me we are between two millstones and before long am afraid we will be ground to dust. It looks as if the Association is in the position of a player who is told, 'Heads I win, tails you lose,' and accepts the terms! Can the Association recover itself, and how? As you have well said, it is the renters who have made the manufacturers, and we certainly ought

to be allowed to spend our time and money to suit ourselves. Then we have the exhibitors to consider; they have made us what we are, and the public have made us all. What do the public think and say? Who will they support? Can you answer? I want to say you are on the right track, and ask you to keep there and help us along. This letter is not for publication."

The above letter, from which we have eliminated several paragraphs of a personal character, voices the sentiments of renters in New York, Philadelphia and Chicago, with whom we have conversed, and is too good not to publish, with apologies to the writer; but as we have suppressed name and address, our readers will not learn its source. To attempt the answer to his queries, which would puzzle a Philadelphia lawyer, is a task we cannot assume, as we are neither judge, counsel nor attorney. Only as a mere editor, whose opinions may be wrong, we would advise our correspondent to communicate with Secretary MacDonald; or, if his opinion is not sought, ask some good lawyer's advice. Again, write to Biograph and the Edison companies and get their opinions and what each will *guarantee* you; then decide.

We have on another page published the stand the Edison Company take. Following this editorial is information of the commencement of a legal battle, which we shall watch with interest and keep our readers posted.

The question of the position of the Association is one which the members can only answer in assembly, and they should ask for a meeting to be called to discuss their position at an early date—the sooner the better. The Association was a much-needed institution, very much needed, and one that will ultimately bring lasting success to its members and through them to the exhibitors and the public. But it needs leaders; it requires good counsellors; it wants *men* who are not afraid to have an opinion and express it. So far, it has not shown much backbone; it lacks stamina. Its by-laws, as our correspondent says, are a huge joke, and we cannot understand how an intelligent body of men allowed such a medley to be passed without vigorous protest; they need amending and the whole policy reconstructing. Whether this is possible we leave the members to answer in an early session.

The cause of the exhibitors is voiced in our correspondence columns, by A. F. Deager, and we look forward to the result of the meeting he announces.

Biograph vs. Edison.

The American Microscope and Biograph Company have brought suit against the Edison Manufacturing Company for infringement of the Biograph Company's broad patents on moving picture cameras and projecting machines.

The Biograph Company's patents cover essential elements used in all modern cameras and projecting machines, and the decision of the suit in favor of the Biograph Company will give them an absolute monopoly of the entire moving picture business in this country.

The Biograph Company has united with all of the leading moving picture manufacturers of Europe, and a number of American manufacturers and has formed an association the combined capital of which amounts to nearly \$12,000,000.

All members of the association have taken licenses under the Biograph patents.

The suit of Edison against the Biograph Company was decided by the Court of Appeals in favor of the Biograph

Company, whose cameras were held not to infringe the Edison patents.

Heretofore Edison has been the aggressor in the fight for supremacy of the camera patents, and Biograph have always successfully held their own, every right being conceded them. Now, by the above action, it will be seen that the tables are turned, Biograph carrying the war into the enemy's camp.

The Electric Light in the Optical Lantern.

No. 4.—By C. M. H.

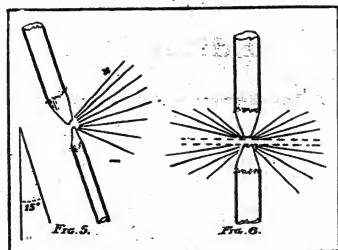
Continued from page 114.

In the construction of an automatic lamp, the armature working between the two magnets is seldom connected directly with either carbon; it is more usual to let it actuate a brake, and to so arrange the carbons that they will come together by their own weight whenever the pressure of the brake is slackened, as it is when the arc gets too long, and the current in the main magnet gets proportionally weak. But enough has been said to show what delicate mechanism is required in a satisfactory automatic lamp, and it will not be difficult to understand that such mechanism may easily get deranged in unskilled hands, and that pretty extensive electrical knowledge would be necessary before it could be put into order again. Such a lamp, of course, if properly made, is an expensive article, but it is not at all necessary. A lantern must always have an operator in attendance upon it all the time it is at work, and a simple arrangement for holding the two carbons in such a manner that they can be conveniently fed together by hand at intervals whenever the distance between them is becoming too great, is all that the lanternist requires, for this hand regulation is only necessary once in every two minutes or thereabouts, and is no more trouble than the turning of a lime. Besides, it is a very great advantage for the lanternist to have the whole thing under his own control, instead of being dependent on a number of factors whose working he cannot see, and probably would not understand if he could. So much for the mechanism by which the carbons are held, and the distance between their extremities duly regulated. We can now pass on to a consideration of the *best positions of the carbons* themselves so that they should yield the greatest possible amount of light, and send it in the direction in which we require it to go for our particular purpose.

It must be remembered that the light emitted by the electric arc has, as it were, three separate sources of origin. First, and least brilliant of all, there is the actual arc itself—the band of light which marks the passage of the electric current across the space between the electrodes; secondly, there is the light from the incandescent point of the negative carbon; and thirdly, and by far the most important, there is the light from the crater of the positive carbon. For all practical purposes the two former need not be taken into consideration at all, for the small quantity of violet-colored light which is due to the arc itself, although of great actinic power, photographically speaking, is in such insignificant proportion that it has little effect upon the total, while the incandescent negative point is also of little account. So it will be seen that we have to deal with a source of light—the crater at the end of the positive carbon—which is barely a quarter of an inch across, and it is not necessary

to point out to lanternists that this is just about as near to the ideal of perfection in lantern illuminants as any that could be found. However, some means must be adopted for causing this little crater to take up its position on the side of the carbon rod so that its light should be projected into the lens system, and not all round equally, as it is in an ordinary street lamp.

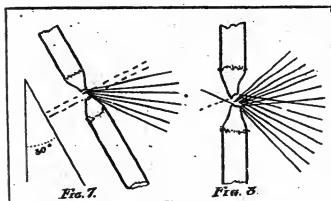
The manner in which this consummation is brought about is simplicity itself. The *light-giving crater* of the positive carbon, it must be remembered, forms at that point where the stream of electricity leaves it to jump across that space which separates it from the negative, and as electricity always chooses the path of least resistance, this jumping-across occurs at those points of the two carbons that happen to be nearest to one another. Now, if the negative carbon is shifted about half its diameter in front of the other, the arc will form between the front edge of the positive and the back of the negative electrode. Consequently, the crater which always forms just opposite the nearest point of the latter, will take up its position towards the front of the upper carbon, and being tilted upwards to a certain extent, will throw nearly all its light in the required direction. As a further aid towards the same consummation, the whole apparatus is generally tilted backwards through a small angle, as shown in Fig. 5, where the forward displacement of the lower carbon, with regard to the other, and the position of the positive crater, to give the most efficient results, is also set forth.



Different workers have different ideas as to the amount of backward tilting which it is best to give to the lamp, and, of course, the greater the rake or tilt, the less it will be necessary to displace the positive carbon behind the other, so that as a deficiency in either sense can, within reasonable limits, be remedied by a compensatory plentitude in the other, it is difficult to say which is the best balance of the two factors. However, when I experimented in this direction, I decided upon fifteen degrees of backward tilt as giving the best results in my hands, and I have never had occasion to alter it. It should be noticed that too great a displacement of one carbon behind the other will seriously impair the steadiness of the light. It seems to me that the tilt of the lamp should be such a displacement of the carbons as to make the light be as little as possible, provided it does not necessitate burn unsteadily.

I have already said that the electricity in an arc lamp flows between the two nearest points that the greatest amount of action occurs. It may be supposed that the *consumption of the carbon* is quickest in those places, and they will not long remain the nearest points. When they are burnt down to a certain extent, they naturally be-

come farther apart than the neighboring portions, and the arc, ever mindful of its path of least resistance, shifts round a little way and transfers its attention to another field, and when that, in its turn, becomes less eligible, yet another position is sought, and with every change of course the position and direction of the light is altered. In order to obviate this unsatisfactory state of affairs, it is usual to place in the center of the positive carbon a core of softer material, and this burning more quickly and offering an easier path to the electricity, has the effect of causing the arc to retain its position in the center. If all electricity supplied for the purposes of lighting were of the kind that is known as the continuous current, that is to say, electricity which always flows in one direction, from the positive to the negative, it would be very much better for the users of electric lanterns. Unfortunately for them, however, it is much more convenient to the electricians in many cases to install what they call the alternating current, which, as its name implies, is that in which the direction of flow is continually changing, and what at one moment is the positive electrode becomes in the next negative—a change which occurs many times in a second.



As will be supposed, the result of this state of affairs is that the two carbons share between them the characteristics of both. Each burns away at an equal rate, so that rods of equal diameter should be used. Each forms into a blunt point with a slight indication of a crater at the end, and the wandering about of the arc from place to place on the carbon ends is very noticeable. A similar precaution to that taken to obviate this fault in the case of the continuous current is resorted to, and both carbons are cored, with the result of very greatly improving the steady burning of the light, though not sufficiently so for lantern purposes. The slight tendency to wander round which the alternating arc retains even under the best of circumstances, is not marked enough to be very noticeable in street lighting lamps, but in the lantern it has the distressing effect of varying the intensity of the light on the screen, which appears alternately to blaze up and sink away to half the brilliancy.

The ordinary alternating arc has another serious drawback as regards its utilization for lantern illumination. It has the nasty habit of casting a heavy purple shadow right across the center of the sheet, the reason for which defect will be seen by reference to the accompanying diagram, Fig. 6. In order to force the arc to retain an approximately central position, as has already been said, cored carbons are used, and this remedy has the secondary effect of causing two deep craters to form at their ends, and it is from these two concavities that most of the light of the lamp emanates, the upper crater throwing all its light in a downward direction, while that from the

lower one is all thrown upwards. Consequently there is no light at all in a horizontal direction except that from the outsides of the craters, which is very little, and the light of the actual arc itself, which is of a deep violet color. This is the reason of that violet band which is seen circling the globes of all street lamps, and the like, which are run upon an alternating circuit.

Another serious disadvantage of alternating arc lamps is the humming noise which always accompanies their burning, and which is produced by the very frequent change of direction of the current. Up to the present no cure has been found for this somewhat distressing complaint, but the noise is not loud enough to be of great importance in a hall of respectable size. If the lamp be tilted backward through an angle of about 30 degrees, as in Fig. 7, all the light from the upper carbon will be projected through the lens, and will yield a tolerably clear disc; but such a plan, of course, involves the entire loss of the light from the lower carbon, whose crater, being directed towards the back of the lantern, simply wastes its radiance on the desert air, so to speak. I have tried several experiments with electro-magnets, magnetic helices, "shells," etc., with the idea of inducing the arc to take up its position towards the front edge of the carbons, and to stay there, for the ordinary electric arc is powerfully repelled by magnetic influence.

However, the alternating current, as is its wont, refused to obey the laws which would have governed its more tractable brother, and my efforts were not satisfactory. The idea, of course, was to cause the arc to burn at the front edges of the carbons, so that they would be consumed faster at those places, with the effect of tilting the two craters away from one another, so to speak, in the front, so that all the light from each would be projected in that direction. Then it was suggested to me that if special carbon rods were made with the soft core placed slightly to one side, that side—having thinner walls of the hard, slow burning material—ought to burn quicker, or slightly in advance of the other side, and thus the crater would be tilted up towards the edge to which the core was nearest. We had a few carbons made on this principle, and the effect was so highly satisfactory in every way that it was made the subject of a patent. Two of these special carbons so placed in a lamp that their thinnest walls are nearest to the condenser will, under the action of the alternating current, quickly burn to the form shown in Fig. 8, where it will be seen that practically all the light from both craters finds its way direct to the lenses, and as a matter of fact this diagram is not at all overdrawn, for by this method the alternating arc is very nearly as efficient for lantern work as its more straightforward rival, whilst the waste light from the back of the lamp is practically nil—it is hardly enough to cast a shadow at a few yards' distance.

(To be continued.)

ERRATUM.

The printers' devil got his finger in the pie last week. In the interview with Mr. Hollman we were made to say (bottom left-hand column, page 133): "The singers and actors were a quartette who sang at the Metropolitan Opera House and the music was played at the time the pictures were taken so—" (Top right-hand column) "Musee some time in July, 1899." Should read, "so that all would go in unison. This was colored by Miss E. M. Martine, Orange, N. J., and shown at the Eden Musee." And these two lines at top of page 134 crossed out will give the proper sense of the paragraph.

Edison Company's Statement.

TO EXHIBITORS OF MOVING PICTURES IN THE UNITED STATES.

Gentlemen—A brief statement of the development of the motion picture art, and especially of its relation to the actual business conditions at present existing, and also an explanation of the effort recently made to better those conditions referred to in the public press, will be of interest to all exhibitors.

The modern art of reproducing animate motion by photography was invented and to a large extent made commercially possible by Thomas A. Edison. Patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture films as a new product. These patents expire in August, 1914. We are advised by counsel that no practical and satisfactory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent. Every motion picture film in use to-day, whether produced in this country or imported from abroad, is undeniably an infringement of the Edison film patent.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent, and after many years of litigation and the expenditure of many thousand dollars, the suit was decided in our favor, and the patent was held to be infringed by the United States Circuit Court of Appeals in New York. We are advised that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

During the litigation in question, numerous other manufacturers entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion, before others could be prosecuted with any probability of success. The business grew to very large proportions, film exchanges were inaugurated, and several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavor if not into actual disuse. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. A show in which such films are used can only do harm to the business. Everyone having the vital interests of the business at heart must know that if the public is to be instructed and amused, it must be by the use of films of high quality, in good condition and of novel and ingenious subjects. Although everyone recognizes this fact, there seemed to be no remedy, and the conditions went on pulling the business down to a lower plane from month to month.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents would have to be acknowledged, and consequently applications for licenses were made to us.

It was then recognized that by properly limiting the conditions of these licenses the evils that have invaded the business could in a large measure be overcome, and the business be eventually placed on a high and legitimate plane.

Licenses have therefore been granted to the following concerns, which, with the Edison Manufacturing Company, are alone authorized to manufacture or sell non-infringing films in this country: Essanay Company, Kalem Company, S. Lubin, G. Melies, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America.

Under the licenses which have so far been granted, involving the payment of royalties for the use of the patents, we have required that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

(1) Licensed motion pictures are sold only to licensed exchanges, who shall in turn sell them to exhibitors. Manufacturers not to rent out the pictures below the agreed minimum rental schedule.

(2) Any exchange cutting prices, offering special inducements to exhibitors or in any other way violating its agree-

ments with the manufacturers, shall be immediately cut off and will not thereafter be recognized by any of the licensed manufacturers.

(3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.

(4) The manufacturers will not in any way recognize exchanges dealing directly or indirectly in infringing films, and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are assured by counsel that the above conditions are in every respect entirely legal and that any violation thereof can be proceeded against by an action for infringement of the Edison patents. In this connection a few decisions of the United States courts may be briefly referred to.

In *Bement & Sons vs. National Harrow Company* (185 U. S. 70), the Supreme Court of the United States said:

"The provision in regard to the price at which the licensee would sell the article manufactured under the license was also an appropriate and reasonable condition. It tended to keep up the price of the implements manufactured and sold, but that was only recognizing the nature of the property dealt in, and providing for its value as far as possible. This the parties were legally entitled to do. The owner of a patented article can, of course, charge such price as he may choose, and the owner of a patent may assign it, or sell the right to manufacture and sell the article patented, upon the condition that the assignee shall charge a certain amount for such article."

In *Victor Talking Machine Company vs. The Fair* (123 Federal Reporter, 220), the United States Circuit Court of Appeals in Chicago said:

"Within his domain, the patentee is czar. The people must take the invention on the terms he dictates or let it alone for seventeen years. This is necessary from the nature of the grant. Cries of restraint of trade and impairment of freedom of sale are unavailing, because for the promotion of the useful arts, the Constitution and Statutes authorize this very monopoly."

The same high court, in *Rubber Tire Wheel Company vs. Milwaukee Rubber Works Company* (154 Federal Reporter, 358), said:

"Under its Constitutional right to legislate for the promotion of the useful arts, Congress passed the patent statutes. . . . Congress put no limitation, except time, upon the monopoly. Courts can create none without legislating. The monopoly of the invention of the patent law is as distinguished from the materials that were brought together to give it a body. . . . Use of the invention cannot be had except on the inventor's terms. Without paying or doing whatever he exacts no one can be exempted from his right to exclude. Whatever the terms, the courts will enforce them, provided only that the licensee is not thereby required to violate some law outside of the patent law, like the doing of murder or arson."

See also:

Edison Phonograph Company et al. vs. Kaufman (105 Federal Reporter, 950).

Edison Phonograph Company et al. vs. Pike (116 Federal Reporter, 863).

National Phonograph Company vs. Schlegel (128 Federal Reporter, 733).

While, therefore, under our legal and constitutional authority as the owner of the Edison patents, conditions and limitations might have been lawfully imposed, which would have been harsh and onerous, we have sought only to exercise our rights in the premises to the extent of enforcing such conditions as will ensure to the best interests of the business. The conditions which we have imposed will, without doubt, be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is intended to mean a wonderful improvement over present conditions.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association") have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents, and they have agreed to be bound by contracts of sale imposed by the undersigned upon the licensed manufacturers, and to observe the conditions in which the conditions imposed by our license are expressed.

The position of each exhibitor who may wish to handle licensed pictures and avoid the danger and expense involved in using infringing pictures, will be as follows:

(1) The exhibitor will have to rent films exclusively from exchanges who have agreed by contract to conform to the conditions imposed by the licenses, under the Edison patents.

(2) The exhibitors will have to pay for service not less than the agreed minimum rental schedule.

(3) Each exhibitor will have to sign a contract for each of his shows, with his exchange, for licensed motion pictures, such contract obliging the exhibitor to give a guarantee bond and preventing him from sub-renting films which are supplied to him.

For our part we have obligated ourselves so far as lies within our power, as the owner of the Edison patents, to protect our licensees, whether they be manufacturers of licensed films, exchanges exclusively handling the same, or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents, and will push such suits to a final conclusion without regard to the expense involved. Furthermore, we stand ready at all times to protect our licensees, manufacturers, exchanges and exhibitors, from all suits or actions which may be brought against them for making, selling, renting or using licensed motion pictures under the Edison patents, provided, of course, the entire handling of such suits is entrusted to attorneys of our own selection.

Yours very truly,
EDISON MANUFACTURING COMPANY,
By William E. Gilmore, General Manager.

The undersigned licensed manufacturers under the Edison patents, endorse all the statements above made.

ESSANAY COMPANY, by Geo. K. Spoor, President.
KALEM COMPANY, by F. J. Marion, Treasurer.

SIEGMUND LUBIN.

GEORGE MELIES, by Gaston Melies, Attorney.

PATHE FRERES, by J. A. Berst, Assistant Treasurer.

SELIG POLYSCOPE COMPANY, by Wm. N. Selig, President.

VITAPHONE COMPANY OF AMERICA, by Wm. T. Rock, President.



L. Peter & Co., of New York City, under the title of the Deerpark Moving Picture Theater, have leased 25 Front street, at Port Jervis, N. Y.

Peter & Co. have had experience, having operated in New York City and in Paris. It is also the intention of the management to secure high-class artists who play in popular vaudeville theaters to appear at the Deerpark Theater.

The electrical department of the Hippodrome, New York, has perfected an effect in projecting a face upon canvas. During the singing of "My Starlight Maid" on the big sky drop, a face of heroic size appears singing the song. The machine is called the facograph, the invention of Charles De Soria, electrician of the house. The face is that of Maud Kimball, who becomes a human stereoscopic slide.

Touhy A. Murphy, manager of the Fair, 122 East Fourteenth street, was arrested on February 11 for running his house on a common show license, by having illustrated songs, etc. Magistrate Crane dismissed his case on February 19. The police claimed he ought to have a theatrical license, etc.

Have one on us, Kalem! A Western newspaper in commenting on a local show refers to "Ben Hur" as "a wonderfully realistic and pleasing presentation of Lew Wallace's famous story and a triumph of the kinetoscopic art."

Applause for a most unusual subject was heard in Association Hall, Brooklyn, N. Y. It was for the Mohammedan belief, because Burton Holmes in his institute lecture on "Fez," said that a religion which had kept all its followers "on the water wagon" for hundreds of years must have something very good in it. The lecture was illustrated with mo-

tion pictures. Mr. Holmes made his trip to Fez under the protection of the Sultan of Morocco.

Two films which seem to be giving especial pleasure to New England audiences are "The Ring Master's Wife" and "The Hoosier Fighter." By the way, this latter film has also packed the Crystal Theater in this city during the week, and the only criticism we could hear among the audience was, "Too bad it is not clearer." If the photographic quality was equal to the conception this film would score a double hit.

Within a few doors of each other in Fourteenth street were being shown films by two rival makers in which the antics of runaway barrels caused much merriment. Both films were good, and sufficiently different to prove independent staging and setting, but it is bad taste for two firms to produce two subjects so similar in conception at the same time; at least, it suggests bad faith between the rival film makers.

"From Darkness to Light," an absorbing story of love, marriage against parental wishes, and the struggles that followed, with reconciliation brought about through the grandchild, is a film that pleases any audience.

According to reports from all over the country, "The Merry Widow" is a film that draws. Another success, in many cities and towns especially, is the film of the "Pacific Fleet Leaving Hampton Roads." Although it has not been shown much in the East, it has drawn well in the New England States, especially when accompanied by a lecture.

Temple of Jerusalem Reproduction Company, New York; exhibition of moving pictures; capital, \$10,000. Incorporators: Leib Popliger, 94 Lewis street; Isidor Hirschhorn, 262 Rivington street; Simon Gordon, 122 Allen street, all of New York, and others.

Plans have been filed with Building Superintendent Reville, New York, for a one-story brick building, 50 feet front and 98 feet deep, to be erected on Westchester avenue east of 166th street, at a cost of \$14,000, for the Nicoland Amusement Company for housing a moving picture exhibition, and which will be the first building yet projected in any of the boroughs for this special occupancy and use. Former Building Inspector Thomas W. Lamb is the architect.

We are informed that Williams, Brown & Earle, of Philadelphia, have inaugurated a new department, in answer to their will. The conditions have been forced upon them and they are now prepared to furnish the best of service, starting in with forty reels of brand new subjects and prepared to put out six reels of new subjects each week.

Buffalo, N. Y.—Justice Pound has denied the application of the United Vaudeville Company for an injunction restraining the police from interfering with their Sunday performances.

Our Providence (R. I.) correspondent writes: "The Archie L. Sheppard Amusement Company is to start a moving picture theater at the corner of Westminster and Orange streets. The building operations, however, will consist merely in changing, except that a new brick front or 'mask' on Westminster street will be put up. The interior, a space about 35 x 90 feet, will be prepared for moving pictures, illustrated songs and the nickel variety of entertainment common at present. Work of renovating and rearranging the interior has already been begun, and when the place is complete it will probably accommodate from 300 to 400 people. While the property has been leased in the name of the Sheppard Amusement Company, it is understood that a local theatrical house is behind it."

The conviction and fine of the proprietor of a moving picture show in Newark, N. J., should not be confused with the enforcement of the State law on Sunday observance. The city forbids public exhibitions without a license. No license had been issued for the Sunday show, and the character of the exhibition or even the fact that it was conducted on Sunday had no bearing upon the case. The difficulty is that the police probably could not legally issue a Sunday license, in view of the State law, yet the license system as regards exhibitions can not be abolished, since the control is absolutely necessary. The State law on Sunday observance, except as regards liquor-selling, is not as severe as is generally supposed, and the penalties are so light as to make the enforcement hardly worth while. The matter is really under police control.—Newark Weekly Call.

NEW THEATERS OPENED.

Richmond, Ind.—Fred Cornell and Glenn Beeson have opened a moving picture show in the Clarke building.

La Salle, Ill.—The Vaudeville has opened under the management of Mr. Warner.

Washington, Mo.—B. R. Farrar and C. J. Jones, of St. Louis, have opened a moving picture odeon in the Hibbeler building.

Savannah, Ga.—The Criterion Theater, on Broughton street, has changed its policy and will now run moving pictures daily.

The Alhambra, in the Merrill building, on North street, Pittsfield, opens this week under the management of Morrison & Brown.

The Grand Opera House, Augusta, Ga., has discarded vaudeville in favor of Miles Bros.' moving picture film service.

Warrensburg, N. Y.—Joseph Lavine opens this week Fairyland, a five-cent theater, with illustrated songs and moving pictures.

Lawrence, Mass.—The management of the Colonial Theater have arranged for Sunday afternoon and evening moving picture shows.

Grass Valley, Cal.—The Auditorium, under the management of Messrs. Pierce and Temby, opened this week with illustrated songs and moving pictures. Adults, 10 cents; children, 5 cents. Change three times a week.

Eugene, Ore.—The Electric Theater presented "The Passion Play" on its opening night. It is located in the Hodges building on Willamette street and is owned and managed by S. S. Range.

The Crescent Theater, which has opened up in Schenectady, is running vaudeville and moving pictures and illustrated songs, and is doing a fine business. The performance lasts one and a half hours and Miss Emma Greabey, the illustrated song singer, is a great hit. The house is under the management of L. C. Smith, formerly of Rome, N. Y.

Granville, N. Y.—Dreamland, the East Main street moving picture show house, has become a dream in reality. In other words, the parties who were conceiving the place have skipped out, leaving many unpaid bills in town. The place will be reopened by Mr. Rush, of Hoosick Falls, a reliable and energetic man who is at present conducting first-class picture and song entertainments at Greenwich, Hoosick Falls and Bennington.

The Empire Theater, Spokane, Wash., under the management of Victor H. Grover, opened its doors to the public recently, and according to description surely makes good its claim of being one of the finest moving picture theaters in America. The services of a prominent Minneapolis lady violinist has been secured to direct the orchestra of five pieces, the members of which are well-known local musicians. Reception and gentlemen's smoking room are among the unusual accommodations to be enjoyed at this moving picture show. Five hundred of the best opera chairs make up the seating accommodations for its patrons. The operating room has been built like the former. The growth of "moving pictures" is said to have alarmed the actors.

MOVING PICTURES BAD FOR ACTORS.

Amalgamation of the "White Rats of America" (composed mainly of legitimate actors) and the Actors' National Protective Union (composed of vaudeville actors) is now said to be favored by the former. The growth of "moving pictures" is said to have alarmed the actors.

GARRICK THEATER LEASED TO MOVING PICTURE SHOW.

The Garrick Theater, St. Louis, on Chestnut street, between Broadway and Sixth street, which, since the Oppenheimers abandoned their vaudeville entertainment there, about February 1, has not been steadily occupied, was leased last night for the exhibition of moving pictures. The new moving pictures, under the management of F. L. Talbot. The use of a first-class theater exclusively for the exhibition of moving pictures is a departure in St. Louis. The entertainment is to be continuous, beginning at noon and continuing until 11 o'clock

at night. The prices to be charged are 10 cents upstairs and 20 cents downstairs.

FROM MISSOURI.

The ordinance for the regulation of moving picture shows, after several hearings and amendments, is now ready for presentation to the House of Delegates. One clause of the bill provides for the incasement of the picture film in an asbestos-lined box. The operating room must be of steel and also lined with asbestos. The lights of the entire house can be operated from the operating room or from the front of the building. Exit lights have no switches and must be lighted during the entire time the house is open to the public. The number of seats which will be permitted is stated and no loose chairs will be allowed. To insure the film from catching fire only eight inches of the film may be exposed at one time. The film runs from one asbestos box and is wound on a reel in an adjoining box, the lamp to be set between. Snuffer rollers, between which the film shall run, are provided, to insure the film from being burned beyond that point.

Advance in Prices.

The Owners' Association was organized at the Gayety Theater on Tuesday. They agreed to organize after the announcement of a raise in the rental price of films of from 25 to 35 per cent, commencing March 2, was made. Some think that this will necessitate an increase in the admission price, and further to discuss this phase, a committee of eight was appointed. On the committee are Al Whitman, George Lillie, M. J. Nash, M. Tamme, W. Greve, W. Mead, Frank Gallagher and J. B. Parker, of Granite City.

Earlier in the day the Operators' Protective Association, composed of the machine operators, was formed at a meeting at 1404 Market street. Charley Klein is president of this organization, which later will apply for an American Federation of Labor charter, and Stan Fort is secretary. The uniform scale of \$15 a week for night work and \$20 for night and day work will be adopted.

At the hearing before Commissioner Smith were Frank Talbot, George Fehl, Sol Light, Al Whitman, Sam Yetter, John L. Swenson, Henry Scherrer, Harry Miller, Harry Berry, William Tamme and M. L. Meleto.

SUNDAY CLOSING IN MONTREAL.

Keeping moving picture halls open on Sundays is a violation of the law, according to Judge Choquet, who imposed a fine of \$10 on L. E. Ouimet, against whom the provincial authorities had instituted a test case, charging him with illegally keeping the Ouimetoscope moving picture hall, East St. Catherine street, open on Sundays.

This is the first time that keeping such amusement halls open on Sundays has been established in court as an infraction of the law.

In view of the judgment, Prosecuting Attorneys Hibbard and Lafortune may institute action against other proprietors, but they have not yet reached a definite decision in this respect.

Mr. Ouimet announced that an immediate appeal from Judge Choquet's decision would be entered by his lawyer, Mr. J. O. Lacroix, in the Court of King's Bench, Appeal Side.

THE FILM WAR.

Extract from an article appearing in the Chicago press:

"Word that powerful European moving picture manufacturers were on the way to aid Chicago exhibitors in their fight against the so-called American film trust has reached Chicago. This means that a titanic struggle, involving \$1,000,000, will be waged between American and foreign film manufacturers."

"Thousands of moving picture exhibitors from Maine to San Francisco have rebelled against the increase of prices, now announced, to take effect March 1. In addition to the invasion of the European market, the London and the so-called pirate concerns have banded together to fight the trust. One of the largest of these combinations is located here. Its members have raised \$200,000 to begin an early fight on what they term the unjust prices advanced by the trust."

"Each Interest Forms Organization."

"The first move in the formation of the so-called trust was when the prominent manufacturers of this country met in New York and agreed to use the Edison controlling patent."

"Then followed a meeting of the film renters, the middle men, who gathered in Buffalo. They formed an organization known as The Film Service Association, and through them exhibitors must buy their films. They are pledged to buy

from no one but the licensed operators, who use the Edison patent, and in that way the control of the industry in the United States has been gained.

"Among the big firms who have been refused the use of the Edison patent, it is declared, forcing them out of the American competition, are: The American Biograph Company, New York; the Society Italian Cines Company, Rome; the Gaumont, Paris-London, and the Urban-Eclipse Company, one of the largest in the world, London.

"These firms have decided to fight the American combination, and are now bringing 175,000 feet of foreign film to this country, to be sold at prices lower than those quoted by the so-called trust. Injunction proceedings, it is said, will be the first move to prevent the exhibition of foreign film."

BOSTON AGAINST SLOT MACHINES.

The joint judiciary committee gave a hearing on the petition of Frederick B. Allen, of the watch and ward society for amendment of the present law as to moving pictures and penny-in-the-slot machines, so that the licensing authorities may revoke or suspend a license upon evidence of any immodest, suggestive or indecent exhibition. The bill also provides that none of the slot-machine places should be permitted to operate without license.

Mr. Hague said he had found children of a Sunday school in Roxbury looking at indecent pictures in a place where there were seventy machines, and in a majority of them obscene pictures. Mr. Hague said he caused the place to be raided.

Mr. Buttrick in opposition said the proposed legislation is unnecessary because there was no question that under the act of last year no moving picture show or slot machine could be operated without a license, and because the authorities could revoke such license at any time. The hearing closed.

MOVING PICTURE MEN FINED.

Samuel C. Appleton, twenty-one, 115 Fifth street, South Boston, and Jacob Lieberman, twenty-two, living at 59 East Third street, New York, were fined \$5 each in the Newton, Mass., Court for conducting a show without a license. The men were in charge of a cheap exhibition of moving pictures, displayed in Lafayette Hall, Nonantum. The structure has poor exits, with a narrow stairway leading from the street to the auditorium.

Sergeant Burke visited the place and found that the men had no permit to give the performance, and that the picture machine was not protected in any way. He did not stop the performance but took the names of the two men. They pleaded ignorance of the law. In passing judgment Judge Kennedy administered a severe rebuke and cited the several disastrous theater fires that have occurred. Both men paid their fines.

OPERATOR OF CINEMATOPHONOGRAPH HAS STRANGE EXPERIENCE.

F. Martin Duncan, of London, Eng., the naturalist, who has made a special feature of the application of the cinematograph to nature study, gave a description of some of his adventures in pursuit of nature subjects at a lecture before the Society of Arts.

"Perhaps my most exciting experience was in a tiger's cage in Carl Hagenbeck's zoo at Hamburg," he said. "I always like to enter the cages in taking pictures of animals in captivity."

"On this occasion the cinematograph apparatus was erected and at work under my superintendence, when suddenly one of the tigers lost its temper, growled furiously, and jumped toward me."

"Fortunately it appeared to be the apparatus and not my own person which had roused the beast. Seizing the tripod upon which the cinematograph stood the tiger calmly began to chew it up and I escaped from the cage."

"Another adventure of quite a different nature occurred three years ago, and I and my cinematograph can claim the proud distinction of having stopped a revolution—at any rate, temporarily. I was visiting South America at the time, and visited a State where one of the perennial revolutions was taking place."

"The combatants suspected the appearance of the cinematograph, and thinking it was a deadly form of Gatling gun ceased fighting—and had me arrested. I was thrown into jail while the combatants subjected the apparatus to minute

examination. Then, when its harmless nature was discovered, I was released with profuse apologies, and the revolution was continued."

Duncan, in the course of his lecture, showed some remarkable cinematograph pictures of ant life in the New Forest. One of these, thrilling in the extreme, was a tremendous battle between rival armies of ants. They appeared to stand upright and fight with all the skill and desperation of human beings, attacking and re-attacking each other until the battlefield was strewn with hundreds of dead.

NO COPYRIGHT ON MUSIC.

Reproduction on Perforated Sheets No Violation of the Law.

Washington, February 24.—In an opinion by Justice Day the Supreme Court of the United States to-day decided the case of the White Smith Music Publishing Company of Massachusetts vs. The Apollo Company, a New Jersey corporation, involving the question whether copyrighted music is protected against reproduction on perforated paper for use in pianolas and similar instruments, in favor of The Apollo Company.

The case originated in the United States Circuit Court for the Southern District of New York. The view of the United States Circuit Court of Appeals was accepted by the Supreme Court, which, as announced by Justice Day, was that the perforated sheets can only be made servicable in connection with the machine in which they are used, and cannot be read, the reproduction of music in this manner is not a violation of the copyright law.

MOVING PICTURES NOT WANTED.

Since the proprietor of the Paradise Vaudeville Theater in Cambridge, Mass., was found guilty of admitting children to its performances illegally, public opinion has been stirred in regard to low-priced moving picture shows, and the mayor has been asked to subject this class of playhouses to close scrutiny. This awakening of public sentiment comes at a bad time for Frank C. Caulley, the brother of ex-Albion Caulley, who recently rented the old Baptist Church property at the corner of Fourth and Cambridge streets, and who has spent considerable money to fit it as a moving picture theater. When Mr. Caulley applied to the mayor for a license to operate the same, he must assure the State officers of the suitable condition of the building before a municipal license would be granted.

State authority was allowed the prospective theater manager, but when he again applied at City Hall, he learned that Rev. John O'Brien, a Roman Catholic pastor, living in the vicinity of the proposed theater, and other citizens of East Cambridge, were strongly opposed to the establishment of such a place in the neighborhood. The opposition is said to be on the ground that not only is this type of theater bad for youth, but that in this particular locality many people cannot afford to go frequently to a playhouse even of moderate cost, and that the theater almost at their door would tempt them to spend beyond their means. The church, moreover, is the property of the Baptist Missionary Society, and a number of Baptists in Cambridge oppose the project for sentimental reasons.

Mayor Wardwell has taken the petition for a license under advisement, and has asked several social workers of the city, with whom he has been in conference, to aid him in deciding the matter.

Foreign News and Notes

Moving pictures are popular in Norway. While the pictures of Santos Dumont's famous military balloon, which were exhibited in the "Grand Kinematograph," in Christiania, the theater was visited by the officers of the royal army and the King and Queen of Norway.

The German Kinematoscope Company, of Munich, is going to erect a gigantic spotlight and projecting machine for street advertisement on the fair grounds this year. The machine will be located in the big central amusement park and moving pictures will variate with advertisements. The picture projected will be of an immense size, visible almost everywhere on the grounds.

From Munich it is reported that a moving picture machine has been installed in the headquarters of the police department, on account of the impossibility of keeping track of the

nickelodeons of the city. No film is allowed to run on a machine before being inspected by the officers of the censor department, and a heavy fine is imposed for breaking the rules. This is to prevent the exhibition of sensational subjects.

The firm of Raleigh & Robert, in Paris, has made a specialty of educational films, and no expense has been spared to get the public new and interesting subjects. Not very long ago the firm sent their men on a daring expedition through Central Africa, and many phases of life and wild beauty of the jungle never before seen were here recorded by the ciné-camera. The little expedition had to fight against sufferings and dangers of all kinds, not counting the enormous expense connected with an enterprise of this kind. Now again the firm is the leader, and one of their best men is represented in the famous trip from New York to Paris in an automobile. The route is New York, Chicago, San Francisco, through Alaska to Bering Strait, which is to be crossed by auto; then through the wild, uninhabited Siberia, through ice and snow, to St. Petersburg, and thence via Berlin to Paris. This is perhaps the most dangerous enterprise of its kind ever made, and many doubt its success and predict a sure death to the brave explorers, but one thing is sure—a cinematographic record of the daring race will certainly be of an immense interest besides its big scientific value.

ARCHIVE FOR RECORDS OF VOICE. WHY NOT OF FILMS?

From Paris it is reported that two dozen gramophone records, after careful selection and packing in airtight boxes, have been stored in the vaults of the Grand Opera House. They are the nucleus of a library for coming generations illustrating the musical standard of our age with samples of our best singers and musicians. The following are known: Patti, Schumann, Melba, Selma Kurz, Korsoff, Caruso, Tamagno and Kubelick.

Saving the Electric Current.

Various devices have been advocated for saving the current we have received many times asking for information as to their efficiency etc. Supplementing our replies we asked the inventor of the Rheostaticode to tell, in simple language, the methods he adopted for the control and saving of the alternating current, and he has kindly dictated the following article:

WASTE OF ELECTRICITY AS IT APPEALS TO THE SHOW MAN.

By W. O. Langworthy.

To technically trained minds nothing has greater interest than the reduction, or total elimination of the different forms of waste particular to any line of business.

That waste exists in every business, no one will attempt to deny. It is impossible to carry on any line of activity either mental, physical or operative, without being impressed with the problems of waste.

The early oil refiner wasted most of his by-products; to-day one of these wasted products pays the total cost of producing illuminating oil. The savings from the mills no longer is allowed to burn on the dump, but is shipped to the acid plants and made to give up its hidden wealth. The gases from the blast furnaces are no longer allowed to escape in the air, but are stored and used in the gas engines to supply the mills with power.

The moving picture business has been developed so rapidly, the field has been so large and inviting, that the natural result, excessive waste, has as yet had little or no attention. That waste exists can not be doubted, and it is the intention of this article to try and point out where some of this waste comes in, and to show how it can be stopped, or at least be cut down to the smallest possible degree.

There are one or two things that tend to produce a perfect picture for a moving picture machine. First, a good light; second, a good machine; third, but not least, a good operator. Of these factors only the first one will be considered from the standpoint of waste.

The light produced from a pair of carbons in an arc lamp depends principally on the composition of the carbons and on the amount of current which the carbons will pass. If we assume a good grade of carbons the only factor we will have to deal with will be the current which will give the proper light.

The voltage at which an open arc lamp will operate with the usual 8-10 inch carbons, varies from 45 to 50 volts, less than one-half the voltage of the supply from the lighting company. At this voltage the lamp will use an average of 40 amperes of current. If the lamp can only use this current at a voltage of from 45 to 50 volts, what becomes of the balance of the 110 volts supplied by the lighting company?

We provide means to lower this voltage by using a rheostat, which imposes in the lamp circuit a resistance heavy enough to reduce the voltage from 110 to 45 volts. This reduction in voltage means a considerable waste of power.

To illustrate, we have assumed that the lamp takes 40 amperes of current to produce a proper light, and that this amount of current is supplied by the lighting company at 110 volts, but we cannot use it at that pressure but must reduce it to 45 volts.

The power consumed in an electrical circuit is usually rated in watts for a certain period of time, generally for a period of one hour. One watt is equal to one volt times one ampere, and one watt hour would be equal to one ampere flowing at one volt pressure for one hour. The usual quantity, or unit, is the kilo-watt hour, being 1,000 watts for one hour.

As the arc lamp requires 40 amperes to give the proper light, we must take this 40 amperes of current from the lighting company at their voltage, which is 110 volts. Hence we will require 40 times 110 or 4,400 watts to light our arc lamp, and if we burn the lamp for one hour the result will be 4,400 watt hours or 4.4 kilo-watt hours. But, as stated above, we cannot use this 40 amperes of current at 110 volts, but must reduce it to 45 volts, and still have our 40 amperes, with the result that we have an actual use to produce effective light only 40 times 45 or 1,800 watts.

It is evident, that if we take 4,400 watts from the lighting company and only use 1,800 watts for the arc lamp, that somewhere the item of waste must enter into our calculation, for otherwise what has become of the difference between 4,400 watts and 1,800 watts, or 2,600 watts. This amount of power has been wasted, radiated as heat from the coils of our rheostat.

Now figure what this waste costs you for each day that you operate under the above stated conditions. Your estimate is based on the fact that the arc lamp is in operation. If you waste 2,600 watts for one hour you have 2,600 watt hours or 2.6 kilo-watt hours, which, at the low rate of 8 cents per kilo-watt hour, costs you 20.8 cents per hour, or for an average run of four hours per night costs 83 cents, and for 26 working days this item of waste costs you \$21.38, at the very least. Matinees and Sundays would more than double this amount of waste.

That this excessive waste exists, the most skeptical moving picture owner must admit. For the unfortunate users of direct current there has as yet been no remedy found, but to all those to whom alternating current is available, together with the use of the "Rheostaticode," a total elimination of waste is obtained.

With alternating current we have a means of producing continuous magnetic reversals in a core of iron, if this core is provided with the proper windings through which the current may flow. The passage of the current magnetizes the iron, first in one direction and then in the other. These reversals take place at a very rapid rate. With the 60-cycle current the reversals are 7,200 times per minute, and with 1,133 cycle they are 16,000 times per minute.

Under these rapid changes of current the iron appears to be somewhat lazy, or indifferent to be magnetized and demagnetized, hence the magnetic effect in the iron does not appear at the same instant that the current flows in the wire around the cores. This effect is called a magnetic lag, and as the current reverses, the same thing takes place but in the opposite direction; the iron does not want to be demagnetized and lags behind the cores. This lagging of the iron allows the cores to set up in the same coils an inductive voltage, which is in the opposite direction to that supplied by the lighting company, and so give us a means of reducing the voltage without waste.

As we have a means now of supplying a voltage in opposition to that furnished, it only remains to take advantage of this fact and so design our cores and windings to give us just back pressure we may desire. It is evident that since we must operate our lamp at 45 volts the cores must be designed to give us 110 less 45, or 65 volts back pressure, but to accomplish this we must use a certain amount of power, instead of 2,600 watts used by the rheostat to accomplish the reduction to 45 volts, with our coil we get the desired results with the expenditure of only 250 watts.

A saving of 2,350 watts, or, compared to our former example, of \$21.58, a net saving of \$19.55 per month.

The "Rheostaticode" consists principally of two iron cores supporting two copper coils through which alternating current flows. To regulate the amount of current, it is only necessary to move cores closer or farther apart. The farther they are the larger the current, or vice versa. The voltage regulation is automatic, hence the light is superior in every way to that produced by the common rheostat. On account of the principle on which the coil is designed, a short circuit, caused by holding the carbons together, will not allow a heavy current to flow, and so blow the main fuses, as would be the case when using the common rheostat under like conditions.

The coils are indestructible, and after being once set to give the required light need no further regulation. The usual form of rheostat requires that you use a whole coil of resistance, as you cannot cut out a part of the coil, so if the resistance is too great with a full coil and too small with it cut out, you must sacrifice your light; not so with the "Rheostaticode"; the cores can be adjusted to the smallest part of an inch and give a perfect light.

This machine has been named the "Rheostaticode," from the fact that it will in a short time be the death of all rheostats used in this class of work.

Few moving picture owners have given any thought to this important matter of waste in the rheostat. Those who have can find no satisfactory relief. They insist come to believe that the machines as sent out by the manufacturers were as perfect as could be made, and the only way any saving in current could be made was by being very economical with the lighting.

As shown above, the saving of 2,350 watts per hour seems like a pipe dream, and as the average moving picture owner is from Missouri, it is necessary to show him. Yet from the fact above stated it cannot be denied that the waste is there, and it has been shown that it may be done away with. Twenty-three hundred and fifty watts means very little to most people on account of its technical terms, but put in simpler language, it means that this saving by the use of the "Rheostaticode" in one hour equals the current necessary to light one hundred and thirty-four alternating current lamps, for one hour, which means that the "Rheostaticode" used continually every hour of one year would save \$1,759.50. Knowing the number of hours he operates, each moving picture man can figure out his own saving, especially as the cost of installation is small in comparison to the ultimate gain.

CORRESPONDENCE.

SOMETHING DOING IN THE FILM WORLD.

Chicago, Ill., Feb. 21, 1908.

Editors Moving Picture World:

Dear Sirs:—The new association has sent out its schedule of prices and evidently means business from the word go. That there is going to be a scrap is evident, and some one is going to get badly hurt, too. Under the circumstances it is consoling to know that the likelihood is that the one who needs hurting is the individual who is most likely to get it; and that one is the party who has only managed to exist in the film business by reason of ability to quote low prices, regardless of actual cost of service. Search the business of this variety of exchange and almost to a man you will find carefully concealed somewhere a nice, juicy, sub-renting proposition. The fellow who conducts a renting exchange and gives these low prices without sub-renting is compelled to do so at the expense of service somewhere. "Two and two make four, not sometimes, but all the time," and competition has been so keen of late that prices have been quoted far below actual cost of good, or even fair, service.

The association was a much needed institution—a much needed one, indeed, and will, in the end, work to the lasting benefit of the exhibitor as well as of the film men themselves. Under the new schedule a big ban is placed on large film shipments. If a man wants one reel changed six times a week, he can have that for \$300.00. If he wants the six reels all in one shipment he will be compelled to pay a very much higher price. This will work to a good end—discouraging thievery—exhibitors who want a big shipment all at once and then sub-rent half of them to another house in the same or a nearby town, switching reels in the middle of the week. This is plain stealing, and can be called

by no other name. It gives the exhibitor the benefit of six reels while only paying for three, the films doing twice the duty they are supposed by the owner to be doing. It will also enable the film house to give much better service by working the stock to better advantage. No film exchange likes to send out good reels of late stuff to an exhibitor where they will be tied up for a whole week or more. Another thing (and exhibitors please note), the exhibitor who returns his reels promptly, just as quick as he is done with them, will find he will get better service than the one who is careless in return shipments. The film house will fight shy of sending the best goods to the man who is likely to hold them from one to ten days after he is through with them, or the time has elapsed that he is supposed to keep them. Such an exhibitor gets just as near junk as the film house dare send, and he is being served right at that.

A lot of nonsense has crept into the motion picture business of late. There are five-cent theaters using as much as fourteen reels per week. Now, that is sheer nonsense, or worse. Reels of film contain an average of more than two subjects per reel—say two and a half. Now, the man who uses fourteen reels per week is consuming subjects at the rate of thirty-five a week. How long do you suppose the largest film house in this country could keep him supplied with good subjects, in good condition, without repeating? It does not require the wisdom of Solomon or even the shrewdness of our late friend Mark Hanna to answer that question, if one knows even the least little bit of the true inwardness of the film renting business. But if this same man takes six reels, changing every day, he will not only get far, far better service, but a good film house can carry him indefinitely without a single repeater, and he will be able to satisfy his audiences about seven and two-thirds times as well as he is now doing, running a great mass of junk.

Smaller and higher class service is what the association is aiming at, and from any and every legitimate point of view it is right. The fellows are becoming disgusted with the money, small though the amount be, for the privilege of looking at a rainstorm. Really good pictures they want, and will be wanting just as much ten years from now as now, but junk is doomed. The fellow who has been getting fourteen reels of "junk" (the question mark is used advisedly, since the only film there is about it is the name is good to holler, then he will howl and then he will—succumb to the inevitable and wake up. And when he is fully awake he will go off in some quiet corner where no one can hear him and remark, "Gee! what a—d—idiot I have been, anyhow!" Of course, the fellow who has been selling half his service by sub-renting will sigh for the good old days that, let us hope, will never return. But, unless he be a natural born crook, even he will finally become consoled since, through the elevation of the standard of the motion picture business that will surely follow this move, he is bound to be benefited more than he is hurt, so that his squashed toes will, in time, heal, and his countenance broaden into the old-time smile of contentment.

But be all these things as they may, the new association means that there is going to be "doings" real soon, and that more than one alleged "film exchange" is going to meet an exceedingly radical change in their business methods and scale of prices or taper off into junk and gradually just "sorter peter out." Die of Junketus, as it were, and their tombs will be appropriately decorated with a celluloid tablet covered with rain marks.

F. H. RICHARDSON.

PROPOSED INDEPENDENT RENTAL BUREAU.

Alpena, Mich., Feb. 21, 1908.

Brother Managers:

Do you realize that the time has come when you will have to bestir yourselves? Your interests are at stake. Already the Film Renters' Trust, like a huge octopus, is spreading its grasping tentacles all over the country and making its power felt, by raising the rentals above reason. Up to the present time haven't we been paying prices to some concerns that were exorbitant in the extreme? Now that the 25 per cent. raise is an established fact, are you going to sit idly by and allow them to extort the additional sum without a murmur, or are you going to drop all dealings with the firms that are belong to the trust and conduct your own exchanges? It is not so hard to do this as you imagine. Four of the leading film manufacturers and importers are still left in the field to help our cause.

tell you, brother managers, that the time is ripe for you to act. Organize associations in every State. Notify every manager of a moving picture theater to meet at a certain place and get together. Remember that in unity there is

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strength. I for one do not intend that any corporation or trust shall dictate to me and tell me that I will have to pay or shut up shop. They can't do it unless the independent manufacturers go over to the enemy and by so doing stop our supplies. The Land of the Free! Free, indeed! The land of monopolies and trusts!

Years ago our forefathers fought against just such tyranny. Have we, as American citizens, lost every feeling of freedom and independency at this date to allow such a bunch of grasping money sharks to dictate to us? We, the exhibitors, on whom both corporations have to depend for support! Are we to have no voice in the matter at all?

Are we to allow ourselves to be pushed right out of business, which we certainly will have to do if we consent to pay the trust prices? You certainly can't pay and conduct your business at a profit.

If you are not acquainted with the full details of these two organizations, I should advise that you at once order back numbers of the World and place your subscription for the future. This publication is with us and not against us, as are other moving picture journals, and deserves the hearty support of every manager in the country.

To prove to you that I am very much awake and looking after the interests of my friends, who are in the picture business, it pleases me to announce that every manager in the State of Michigan has been notified to report at Bay City on Tuesday, the 3d day of March. At this writing I have received letters from twenty-three managers who have signified their pleasure in helping form an association that will be for their protection and interest.

The intention and purpose of this meeting will be to form an independent exchange and to devise plans for conducting the association so that it will result in a big saving and prove a big advantage to every one of its members.

The case as it stands is not as serious as you think. If we can manage to form associations of this kind in every State and the manufacturers will co-operate with us, agreeing to sell us film, I am under the impression that we managers can worry the trusts just a little bit.

The following concerns, as the World has it, are in the market to supply us with goods:

American Biograph, New York.
Baker Manufacturing Company, Chicago.
Payne Company, Rochester.
Goodfellow Manufacturing Company, Detroit.
O. T. Crawford Company, St. Louis.
Penn Manufacturing Company, Pennsylvania, and
Cameraphone Company, New York.
Abroad, with American representatives: Urban Eclipse Company, London; Warwick Trading Company, London; Carlo Rossi, Italy; Gaumont Company, Paris, and Thea. Pathe, Paris—represented by Kleine Optical Company.
Society Italian Cines, Rome; Williamson & Co., London—represented by Chas. Dressler Company.

Cricks & Sharp, London; Sheffield Photo Company, Sheffield; General Cinematograph Company, London; Hepworth & Co., London—represented by Williams, Brown & Earle.

In addition to these, there are two or three firms who import films, Swedish, Danish, German and Norwegian firms. I feel certain that every manager in the country is in sympathy with this move, and it only remains for some wide awake party to start the ball a-rolling. You will be surprised how quickly they will respond.

Yours for confusion to the monopolies.

ALBERT F. DRAGER.

REWARD FOR STOLEN OUTFIT.

Kingston, N. Y., February 15, 1908.
Fifty dollars reward is offered by the B. A. Finch Moving Picture Company to the one who will find evidence leading to the arrest of the thief, and recovery of goods which were stolen from Honeoye Falls Village Hall, New York, on the night of February 14, 1908—consisting of one Power's Cameragraph moving picture machine head, No. 228, Model 4, without take-up device; one moving picture lens and one stereo lens, made by New York Film Exchange, for Miles Bros., New York; one pair of condensers with jacket; one slide carrier holder and one reel of film, "Black Crow Indian Fire Dance"; "Acrobatic Clowns" and "Mrs. Smitters Boarding School."

The base board of the head is cracked from the film slot back, the upper sprocket is broken, the intermittent sprocket steel, and set with one rivet, as the other hole did not match the hole in shaft.

Goods will be offered for sale at pawnbrokers' or second-hand dealers', or put into use. If discovered, arrest party

with whom they are found and write or wire me at 112 Wall street, Kingston, N. Y.
Please report any order for parts which might be with these and I will investigate.

(Signed) B. A. FINCH.

A PROTEST AGAINST SUGGESTIVE FILMS.

Sandusky, Ohio, February 24, 1908.

Moving Picture World:

Dear Sirs—As the film dealers and makers have gone together to cut out what they call bad and immoral pictures the sooner Pathé Freres cut out pictures like "The Old Flirt" the better it will be for the business. What is any more suggestive than a man trying to look in a window at girls putting on a bathing suit? It would be well for you to mention this in your next issue.

Yours truly,

CHAS. REARK,
Mgr. The Theatorium.

THE HEALTH OF THE OPERATOR.

Philadelphia, Feb. 18, 1908.

Editors Moving Picture World:

Dear Sirs—Nowadays an operator must take out a license after having passed a rigid examination. He is then compelled to be capable of properly handling his machine. Then the machine, after having been equipped with every known device for protecting the film, is inspected and passed by the underwriters and pronounced fireproof by the fire marshal.

What, therefore, is the necessity for the booth? If it is for the purpose of impairing the health of the operator, it is certainly fulfilling its mission.

Let the operator cleanse his nostrils with a clean handkerchief after a hard day's run. Black, isn't it?

Now let him suspend a thermometer in his booth and take the temperature during the run. He will find it "slightly above normal," or, in other words, he will never freeze to death while operating.

Finally, let him examine the top of the lamp-house, body-board, etc., for traces of carbon dust, after the run. It's there, isn't it?

The operator is constantly breathing this carbon dust. It may not matter for a few months; perhaps a year, but in time the tiny particles of dust will produce irritation of the mucous membrane. It is therefore highly injurious to the lungs, throat and membrane of the nose. From this irritation may result pneumonia, pleurisy, tonsillitis and chronic catarrh of the nose. It also produces weakness of the brain, excites the nervous system and impoverishes the blood. The heart then becomes strained or weakened and in such a condition brings on palpitation and kindred troubles, and renders the operator more susceptible to injury should his body accidentally become part of a short circuit. Nearly all fatalities in the operating booth have been traced to heart trouble.

These may be the beginning of several diseases, all serious and dangerous, such as nephritis (disease of the kidneys), uremia, etc.

The effect of the continuous high temperature in which the operator is compelled to work will be the general weakening of the entire system, and therefore general anemia.

The anemia is the beginning of many diseases, and if not properly treated will end in neurasthenia, heart disease, tuberculosis, etc. Great care should therefore be taken by the operator that he does not pass quickly from the overheated booth to the cooler atmosphere of the auditorium and should avoid cold draughts while in a state of perspiration. This rapid change from one extreme to the other may produce catarrh, pleurisy, etc., and thereby place the organs in condition susceptible to tuberculosis.

It is a good plan for the operator to provide himself with a pair of overalls and jumper. When going on duty, he should strip to the waist and don his working rig. When coming off duty, take a good rub down, after which, wash up and put on his dry clothing before going out. In this way many colds may be avoided. It is also a good plan to place one or more buzzer fans at as many apertures in the booth as the law will allow, arranged so as to blow the foul air out. Never blow a cold draught into the booth. While this arrangement will not materially lower the temperature, it will keep the air in circulation.

Just so long as the law compels the operator to work in a booth, just so long will he be the most poorly paid individual in the ranks of professional entertainers.

My next letter will contain some suggestions on the care of the eyes.

WILLIS ELLIOTT REYNOLDS.

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SIMILARITY IN FILM SUBJECTS.

L. A.—"To settle a dispute, will you kindly let me know if the film, 'Going to Switzerland,' was ever published before or under a different title a few years ago?"

Ans.—A different film of a similar character was published some years ago. Pathe, Gaumont, Urban-Eclipse and Warwick all have published films of Swiss scenery, and while in some portions of the film the views bear striking similarity, yet they are all from different negatives and made at different times.

OPERATORS' UNION, PHILADELPHIA.

Harrisburg, Pa., February 20, 1908.

Editor Moving Picture World:

Dear Sir—A few weeks ago, I was surprised to receive news that the Moving Picture Operators' Union, in Philadelphia, had disbanded. This action, and reasons given, following so closely their approval of my letter published recently in your journal, gave me a desire to get the inside facts, and I am enclosing the same with this letter. In addition, I have just returned from a trip to Philadelphia, where I had the matter thoroughly explained and action taken which will, no doubt, do much to counteract the bad impression made by the disbandment of the Philadelphia local. I trust you will be able to spare room in your columns for the enclosed, which, I think, will explain to any who have been following up the movement for organization in the columns of your journal. There will, no doubt, be further communications of this character, which I will submit to you, feeling that the nature of the work will be important enough to insure its publication, always providing you have room for same.

Thanking you for previous favors and hoping for continuance of same, I remain,

Sincerely yours,

M. E. BACKENSTOSS.

Harrisburg, Pa., February 1, 1908.

Mr. Frank Morrison, Secretary A. F. of L.,
423-25 G street, N. W., Washington, D. C.

Dear Sir—I have recently been informed by the secretary that the Moving Picture Machine Operators' Union, No. 12,370, of Philadelphia, Pa., had disbanded after being organized for one year, under the jurisdiction and protection of the A. F. of L. The reason given was that the Actors' Union had protested, at the A. F. of L. convention at Norfolk, Va., that the operators were under their jurisdiction, and it seems that they must have won the point, for as soon as it became known, our union decided to disband, meaning, of course, that as the A. F. of L. could not offer them any protection, it would be useless for them to continue, as they would have practically nothing to offer their members in the way of protection. I can hardly believe that the above is entirely correct, for, if so, it would seem that the A. F. of L. has sold us our paraphernalia and has issued charters to us, as well as to several other local unions in different States, after having given the Actors' Union jurisdiction over us at some previous time. Has the A. F. of L. done this, and if so, why? If not, it would seem that the Actors' Union does not have control of the operators, and there is no reason why we should not continue to do business under the A. F. of L. The question seems to me to be most important just at this time, when strenuous efforts are being made in every direction to produce operators of ability, which can only be done through organization. As the first charter member and principal mover in getting the Philadelphia union under way, I most respectfully ask you for the desired information, not for personal reasons, but because my work keeps me from personal contact with the members and the work at present, and if there is any misunderstanding, I shall use all my efforts in clearing the matter up.

Thanking you in advance for any information you can give us, I remain,

Yours most respectfully,

M. E. BACKENSTOSS,

211 Muench street, Harrisburg, Pa.

February 14, 1908.

Mr. M. E. Backenstoss,

211 Muench street, Harrisburg, Pa.

Dear Sir and Brother—Your communication of the 7th inst. at hand and contents noted. I beg to advise that the question of jurisdiction over moving picture machine operators was formerly in dispute between the electrical workers and the theatrical stage employees, but at a conference between the representatives of those two organizations it was decided that machine picture operators come under the jurisdiction of the theatrical stage employees, and, according to my

understanding, arrangements have been made for the issuance of charters by the theatrical stage employes. The actors entered protest at the Norfolk convention, and it was decided that the matter be referred to the Executive Council, in order that the actors may have an opportunity to present their claim. So far as the Federation is concerned at present, however, we are now referring applications for charters for moving picture machine operators to the theatrical stage employes, and the proper person to correspond with in regard to them is Lee M. Hart, the International Secretary, State Hotel, State and Harrison streets, Chicago, Ill.

Fraternally yours,
FRANK MORRISON,
Secretary A. F. of L.

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Editors Moving Picture World:

Dear Sirs—Could you send me the names of any firms that have good second-hand films for sale? I am in the market for some. Also if you know where I could get a copy of Pathe's Passion Play second-hand, I would like to purchase same. I would also like to get the address of an expert machinist accustomed to stereopticon work.

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THE CINEMATOGRAPH IN SURGERY.

Another step in advancing medical and surgical science has been taken by the Middlesex Hospital, London, England, through the efforts of Dr. H. C. Thompson. The cinematograph has been added to the equipment of the institution, and hereafter records will be reproduced on films of symptoms, germs and operations, which will be used to illustrate lectures.

Arrangements have been made with a cinematograph company for the erection of special accommodations for these lifelike records. The operating room has to be lighted in a special way for cinematographing purposes. A special chamber will be provided whither patients will be conveyed by electric elevators, and a light has been discovered by which photographs can be taken in all kinds of weather. The new premises will be the first to be erected solely for cinematograph purposes.

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Film Review.

Biograph in a motion picture comedy, *The Yellow Peril*, now chronicles a calamitous attempt at the solution of the ever-perplexing servant problem. With the family of Mr. Philipp there is employed that wrecker of domestic serenity, a pretty little French maid, whose trim figure and cheery ways are simply irresistible. This is all very fine for Philipp, but Mrs. Philipp soon puts the fair one to flight, advertises for a Chinese servant and gets one—malum in se, therefore. Well, the affairs gastronomic are presided over by a lady who answers to the name of Bridget, of pronounced Hibernian proclivities, and has a strong aversion for anything yellow. What happens when they meet, throws the "monkey and parrot" story into gossamer oblivion.

Cupid's Pranks is a new film in a new role by the Edison Company. Synopsis of scenes:

Cupid's Art: "When Love whispers in a woman's ear, the heart knows life's great secret."

The Workshop of Mount Olympus: The diminutive God of Love at work—After finishing a quiver of arrows, he fires and falls asleep—He is awakened by the thundering voice of Jupiter, who gives him a thrashing with his forked lightning for being idle.

The Flight of Cupid: He alights on a skyscraper—With his field-glass, he surveys his surroundings—Ready to begin his pranks—He spies a society reception—Arrives there in time to inspect the elite as they enter.

The Ballroom: Dan selects his victim—and his arrow hits the heart of a fair lady—Brings to her side the hero—They meet—His work so far accomplished.

The Game of Hearts: The hour is late—Cupid reverses the hands of the clock—They continue to play—Dan lowers the light—In the moonlight their troth is pledged.

The Fond Good-Bye: The parting kiss—Another kiss—Then several more of them—Cupid uses his field-glass on the town clock—The hours are rapidly passing away—Snow is falling and covers them with its mantle of white—Dan builds a fire to keep warm—The lover shakes the snow from him and departs with regret.

The Quarrel: A photograph drops from the book of poems which the lovers are reading—She is unable to explain—He departs in anger—Dan is much abused during the quarrel and leaves hobbling on a crutch.

Returning the Presents: Each arranges to return all letters and gifts—She conceals one fond missive in her gown for sweet vengeance against Cupid—He reveals it to her lover—The latter demands the letter—She unwillingly returns it—A perusal of its contents and all is forgiven.

The Happy Marriage: The minister pronounces them man and wife—They depart on the honeymoon—Cupid's work is done.

All Is Fair in Love and War.—How often have you heard that expression, and how often has it fitted your case, and so it fits in the love affair of our

three young struggling boys, as shown in the latest Essanay film.

The opening scene shows the den with three chums. One is discovered asleep on the couch and is finally awakened by the other two throwing pillows and books at him. The young artist arises and strolling over to the window he discovers a pretty young girl passing, whom he immediately flirts with. The other two, seeing his action, join in, and they all three then quickly grab their hats and coats and rush out to meet her. They then form plans to win the fair maiden. The first fellow buys her a beautiful box of flowers and sends it to her with a note, "You love me, wear these." The other two boys, discovering the box on the table, take out the flowers and replace them with a pair of pajamas. The box is then delivered to a dutiful messenger, and when she reads the note which asks her to "wear these" and finds the pajamas, you can imagine what's coming to the fellow when he calls. The old man arms with a heavy soled boot, the housekeeper with a dustier, and the girl with her fingers ready to scratch his eyes out, and wait for him. He gets it—and is thrown out swearing vengeance on his two friends. The next fellow has bought a beautiful valentine to bring to his lady love. The other two fellows discovering this pretty valentine, quickly take it from the box, replacing it with a homely one drawn by the artist while the other goes out to buy some more and also puts them in the box. Hearing the valentine bearer coming, they quickly sit down and watch him as he puts the box under his arm and starts to see his girl. The next scene shows him handing her the box, not knowing that she has lemons, and what happens to him as she opens it? He is also bodily taken, his clothes are torn off of him and he is thrown down the steps just as his predecessor was. The third fellow comes in for his. He is heard telephoning to the young lady that he would meet her at 8:30, and starts in to press his full dress trousers. The boys find a way to steal the pants, and when he comes to look for them he finds them gone. Quickly looking around, and seeing it is after 8:30 now, he grabs a rug, puts it around his limbs and runs down the street half dressed, fearing he has missed his lady love, but the other two fellows have already been to the house and persuaded her to leave with them. Just as the young fellow comes along he sees the other two boys with the girl and tries to explain, but a passing policeman seeing the peculiarly dressed fellow appears on the scene, chases all three of them home, and walks off with the young lady himself.

Pathe's productions are:

Jerusalem.—The first view of this interesting part of the world shows the city of Jaffa, where the Turkish soldiers are seen marching through the streets; this is followed by a view of David's Tower and the Gate of Damascus. The next is the Mount of Olives, and afterward the Garden of Gethsemane. The "Way of Lamentations, where the devout are seen offering prayer, is next. A pretty and business-like street of the city, Via Dolorosa, is followed by photographs of a number of unfortunate, hideous-looking lepers. Then follow in

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procession several religious processions, the Latin Patriarchate, the consulate's arrival at the Church of St. Anne's, French Pilgrims, and pictures of women and children from Bethlehem. The film goes with a view showing Solomon's Temple and also a panoramic view of Jerusalem.

Playing at Chess.—An old gentleman with his pretty wife and a male friend go out for a walk. They reach a cafe and they seat themselves at a table. The husband invites his friend to a game of chess, and the latter accepts. But as soon as they are engaged at the game the wife signals to the young man that she will wait for him at a table outside. He understands; and soon the husband becomes so engrossed in the game that he does not see that the man has departed, but continues to figure out the board with his eyes glued on the pieces. The other player meanwhile is kissing his wife to mutual satisfaction; and when he sees through the window that the husband has at last made his move he dashes back to the table and makes the last move, winning the game. The old fellow congratulates him, and the trio depart, the husband suspecting nothing.

Troubles of a Grass Widow.—Having had a quarrel with his wife, a young husband is left alone at home, his better-half having "gone back to mother." He chides himself into the belief that he can manage the house himself, and in the manner in which he begins to clear the dishes away from the table does not discourage him. He uses a pair of gloves to wash them, but it does not work quickly enough, and he turns the key about the whole business. When he has finally cleaned everything he drops the tray—and all the dishes are smashed. He next attempts to prepare the dinner and goes out marketing. His difficulties in this accomplishment are many, but he finally reaches home. He finds plucking feathers undesirable work, so he cuts them off with a pair of shears; he places the whole chicken in a pan, throws in a sliced unpeeled potato, and spills some wine in for gravy. After a few more additions to his display of culinary ignorance he has the concoction smoking pretty well. Suddenly he finds himself about to sneeze, and raising his hands to his face he explodes so violently that his arm strikes the pan and the entire contents fall upon the floor. But he goes to bed, and after a hard scuffle with the sheets manages to fall asleep. In the morning he is unable to find his keys, and begins to upset things in a nervous search for his neckwear. After throwing out everything in that room he goes to another and pulls out and smashes all the drawers in a bureau. Frenzied, he turns to a wardrobe and is knocking things about in wild disorder, when the whole outfit falls on his head. As he is foundering in the wreckage his wife and her mother enter, and while the old lady faints he falls on his knees, begging for relief.

Custom Officers Mystified.—Trying to dodge the payment of the toll which peasants must pay when entering the city with goods, an old couple are seen by which they smuggle rabbits through. The old woman stuffs the animals into her clothes at the back so that it resembles a hunch, and her husband makes

himself a tremendous paunch by stuffing a rabbit into his shirt front. In this manner they elude the vigilance of the officers. Then follows another trick which they demonstrate. They pull their dog into town, but the animal seems reluctant to go. As there is no duty on dogs, they are allowed to pass before the officers, so they place the struggling dog in a bag. As soon as the couple have turned the corner, they let out the canine, and it heads back for home. The officers fail to stop it as it goes through the gates, and the pursuing couple follow it. Instead of chasing the dog, they go home and place a pig in the bag, so that when they pass the gates, the officers, thinking that they have caught their dog, do not interfere with them, and they make their way to the village inn, where they dispose of their smuggled pig.

What a Razor Can Do.—A gentleman who happens to have a hard time shaving himself loses his temper, and bursting into the room where his wife and mother-in-law are seated, he wrecks the furniture, breaks the windows and dashes out of the house. At a restaurant a dish arouses his ire, and he uses his cane with the effect of a cannon-ball. When rushing along the street he collides with a gentleman and strikes him with his cane, there is an exchange of cards, which means a duel, and our friend rushes on to the office. Here he throws things around in a slam-bang style, striking his terror-stricken clerks with his cane, when the door opens and in walk two men who come to arrange the duel. There is pandemonium for a little while and the seconds are forced to retreat behind the furniture, but meeting the two clerks they impress them as seconds for their employer and the duel is arranged. The next scene shows the arrival of the duellists, seconds and physicians at the place of combat. The contestants choose pistols, and in another few seconds both have proven their poor knowledge of the weapons, for several lookers-on are lying on the ground. They then try swords, but do not seem to have patience with the weapons and are soon locked in a hand-to-hand struggle. The spirit of combat seizes all others present and as a result there is a grand mix-up and everybody is fighting, everybody else. Our friend of the bad razor manages to make his way home and goes promptly to his room, where he pulls down portieres, smashes the furniture, upsets the bed and succeeds generally in impressing himself a fitting candidate for a hospital.

Up-to-Date Removal.—A clever fellow who is served with notice to move gets an idea by which he outwits his landlord. He runs a line and pulley from his back window to a tree in the yard, and making bundles of his clothes and household effects passes everything out the house, including his wife and children. Then wrapping his hat up in a sheet of paper, he goes down to the street. The janitor stops him, fearing that he is try-

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ing to escape, and asks him to open the package. This he willingly does, places the hat upon his head and is allowed to depart. Just as he leaves, the landlord, with a gang of men and the legal notice, arrives to move him by force, but when they all reach the room they find a sign which reads, "My landlord loses, not I."

Regattas in London.—The college boat race in London is here depicted. The gay holiday crowds on the Thames and the preparation for the race is first shown. The crew are seen carrying their shell from the boathouse, seat themselves in it and pull off the shore. The start of the race, which is between two eight-oared crews, comes next, and then the contestants are seen in full swing, their bodies bending in unison to the graceful, powerful sweeps of their slender oars, which cut the water without a splash. Views from different points along the course are given, the last being the finishing point, where one of the boats sweeps into victory about ten seconds ahead of the losing crew. The last picture shows the swans which have lent beauty to the scene being pulled out of the water and placed in a flatboat.

Launching the Roma.—The launching of the Italian battleship "Roma" is shown, the first view being that of the King and Queen of Italy going to the quay. Several views of the procession are given, after which the queen is seen pulling the string which releases the huge ship, which is shown on the ways. A back view of the ways follows, showing the war vessel sliding down until with a tremendous splash it gains the water. The film ends with a series of views of the harbor.

It Is Not the Cowl that Makes the Friar.—This film opens with an after-theater supper and the bottles of joy are uncorked, and one of the participants, a long-haired, shaggy-bearded fellow, is hopelessly intoxicated. His friends conceive a good idea for a practical joke, and soon a razor is being engineered over his head. When his crop is shorn, his beard is also removed, and, bare as a bone, he is not yet aware of the change. Now his friends bring a friar cowl, and it is browned over him. Thus, resembling such an extraordinary thing as an intoxicated monk, they carry him to the nearest monastery. The good father who answers the knock is horrified at the sight of the drunkard, and the jokers keep serious long enough to receive the thanks of the friar, after which they depart. Inside the grim walls they carry the bogus monk to a seat, but he is oblivious to his surroundings, and his punishment is ordered. A number of friars gather around him and begin to whip and pummel him plentifully. His booze-filled senses render him unmindful, but apparently he soon begins to sober up, and, after lashing for him jumps up from the ground, and seeing himself surrounded by a lot of "fighting monks" he strikes about him in every direction and upsets the ecclesiastical gentlemen long enough to make a hasty

exit from their midst. Still unaware of his priestly garb, he makes his way home. It is morning and he tiptoes through the door, first poking his head in; safe thus far, he steals up behind wife and plants a kiss on her mouth; next, roguishly, he owns lawful and wedded, she routs him from the house, and he is last seen nursing his wounds.

The One-Legged Man.—A girl who has the job of wheeling a cripple around in a cart goes to join some friends while her charge sleeps. An extraordinary accident, however, occurs, and she loses the cripple's wooden leg. Immediately the cripple awakens and gives him chase, with the girl, who pushes the cart, in close call. The man runs like a hare, but the cripple is upon him every turn. The one-legged man annexes the crutch of an old gentleman who was asleep in the park, and with the aid of this he is better able to follow. At one point two policemen join in the chase. They follow the thief over walls, down hills and around corners, the one-legged man always traveling faster than the others. Crossing a meadow, the fugitive attempts to leap a ditch, but falls in and has to scramble out, as do the others. But the one-legged man clears the ditch in one leap. The thief is finally run down near the course of a stream, but makes a high dive and gains the water; the policemen are upon him and reaching the opposite shore, holds him until help arrives.

Mashing the Masher, by the Vitaphone Company. A common nuisance, and one who is frequently seen (a masher), is posing on a street corner ogling all females as they pass. Two young ladies appear, the "irresistible" man bows to them. They are very indignant and pass on, the masher following and annoying them. They finally reach home in no amiable state of mind. Three young men are playing cards as the girls enter. They tell of their experience, and the men plan to make an example of the cheeky individual. The girls wish to avoid any violence and hit upon a plan, which though less forcible, will teach the masher a good lesson. The scheme is thoroughly discussed; all join in laughter over it. One of the girls sits down, writes a note, "Meet me at the corner of Broadway and Sixth avenue at six to-night. Look for a white straw hat," signed An Admirer. Calls a messenger who is instructed to deliver it to their neighbor. At the masher's home he is lounging around in a smoking jacket, smoking a cigarette, when the messenger arrives and hands him the note. He reads it, is overjoyed, looks at his watch, and hurries to the street with great care. His toilet complete, he proceeds to keep the "date." Arriving at the street corner our friend poses, frequently consulting his watch. In a second story room, directly over the position taken by the "dude," the "boys" are arranging boxes of rubbish, pails of water, etc., with which to surprise the masher. On the corner the "nuisance" is waiting for his admirer. Around the

corner the girls are peeping, waiting for the signal from the boys overhead. A white hat is lowered down until the masher sees it, looks upward, and at this moment a perfect avalanche of straw hats, piles of rubbish, old shoes, pails of water, etc., fall upon him. The girls appear on the scene, dance around in great glee at the masher's discomfiture.

The Deceiver is a Vitaphone film. A singer attired in Shakespearian costume is putting on the finishing touches. He writes a note, gives it to his dresser to deliver just as the final announcement is made. In an apparently happy home the husband and wife (and two children) are seen entertaining a party of friends. Unseen by the husband the messenger delivers the note from "Romeo" to the wife, who reads it secretly. Shortly after the singer joins the party where he is cordially greeted by all. He holds a brief conversation with the wife, makes love to her, kisses her hand. The husband, glancing in the direction looks suspicious. The scene changes to the theater. An actress is "making up." The door opens and "Romeo" in costume enters, makes strenuous love to the soprano, who is desperately in love with him. A call boy announces their time and they leave to do their act. Romeo and Juliet have finished a duet, and are taking a bow; the man lingering a minute is presented with a bouquet from the occupant of a private box (the wife). He bows himself off stage, goes to the soprano's dressing room, presents the flowers to her, and goes to his own dressing room. A moment later the unfaithful wife enters, rushes into his arms. While in fond embrace the actress enters carrying the bouquet. She is grief-stricken as is the wife at sight of the flowers in another woman's hands. Both upbraid the actress, who impatiently turns away. At this moment the husband, who has missed his wife and surmised her whereabouts, is heard coming. The actress quickly takes in the situation and pushes the terror-stricken wife in her room. The husband angrily enters and demands of tenor his wife. The actress assures him that his suspicions are unfounded and bids him follow. Together they enter the soprano's dressing room, where the wife is sitting; explains that she is the one visited, etc. The husband is ashamed of himself for his suspicions, and after a touching farewell leaves. The tenor enters the dressing room, approaches the actress with scornfully repels him. As he departs she falls to the floor in a faint.

Painless Extraction.—This is a genuine comedy film showing a man taking gas in a dentist chair to have his tooth extracted, and what he dreams is being done, is shown in the picture. It is a good laugh producer.—Williams, Browne & Earle.

His Sweetheart When a Boy.—This is a dramatic subject of high grade and illustrates the old maxim: "Do not give up the old love for the new." The story is well told.—Williams, Browne & Earle.



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